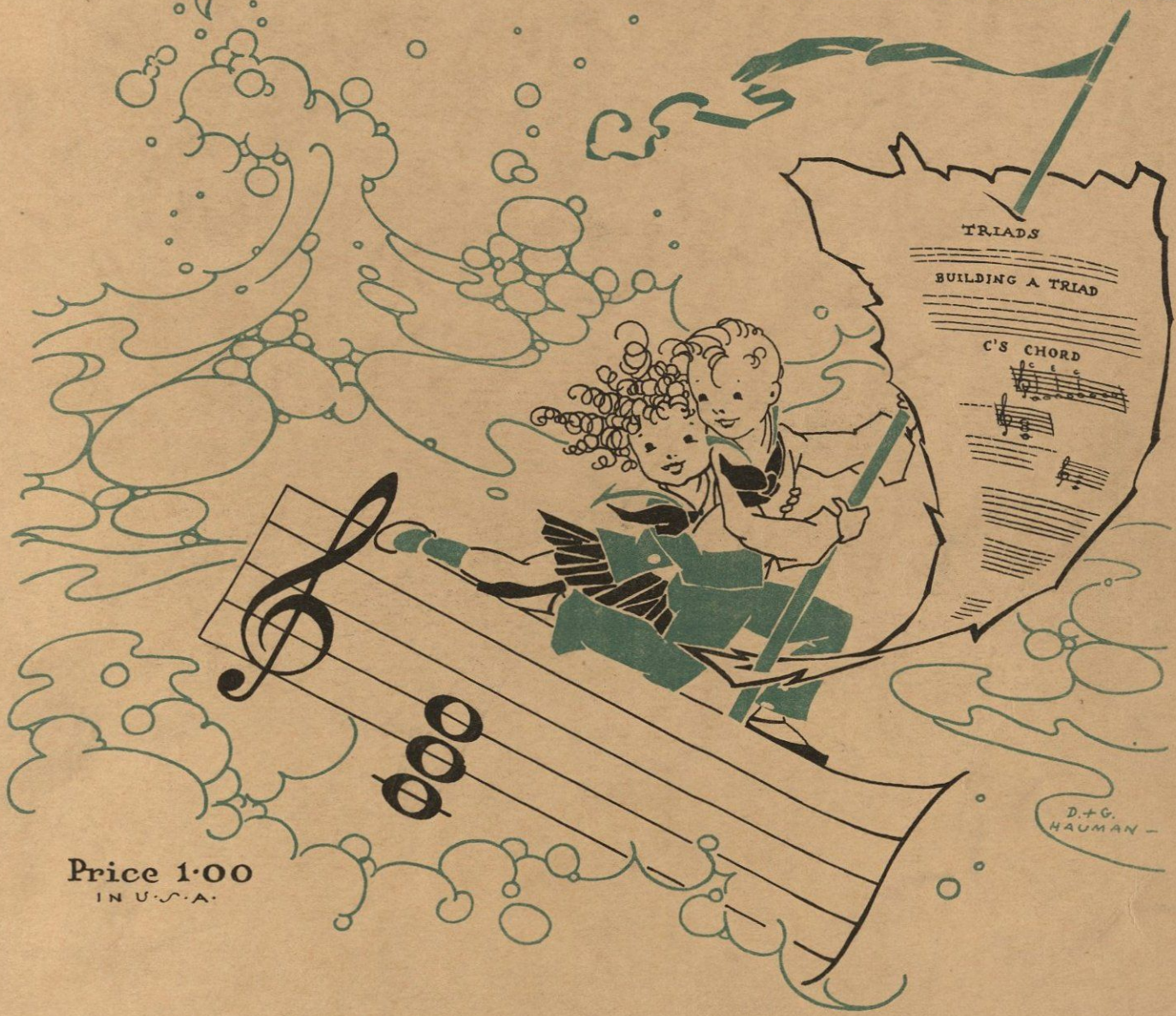
Leo Smiller Library VII 14

FIRST · STEPS · IN CHORD · PLAYING

The · simplest · way · to · better sight-reading · and early · composition

by DOROTHY · GAYNOR · BLAKE



Price 1·00
IN U·S·A·

THE WILLIS MUSIC CO., CINCINNATI, O.

SHATTINGER'S
331-38 Arcade Bldg.
8th. & Olive St. - St. Louis

FIRST STEPS

IN

CHORD PLAYING

The simplest way
to better sight-reading
and
early composition

BY

DOROTHY GAYNOR BLAKE

Published by
THE WILLIS MUSIC CO.
CINCINNATI, OHIO

W. M. Co. 4726

FOREWORD

The study of harmony is a broad subject and one which may be continued for many years. Taken up when the student has reached maturity it becomes an interesting subject. However, if it is begun as a separate study and is not wisely and closely associated with his other music-study, it will remain unrelated in the mind of the student and may never be practical or helpful. On the other hand, if it is presented to the *young* student at the piano and *with* his early piano work, step by step, anticipating each problem and need which arises, it will not only prove interesting and practical, but will also aid materially towards:

Sight-Reading
Accuracy
Memorizing
Confidence

Students learn the scale-tones when they first play simple melodies. They learn about INTERVALS when they begin playing two notes at the same time in one hand. This book has been planned to cover the next step—in which they meet for the first time and must play *three notes* at the same time in one hand. Children are frequently to be found picking out familiar melodies on the piano; they enjoy doing it, it seems a natural instinct. With proper early training they could just as easily be shown how to improvise accompaniments.

In this volume I have tried to give a systematic outline for chord presentation; to furnish musical material that is easy to play and which is adapted for analysis. Also to make the text so direct that the student will be able to help himself in the absence of the teacher.

It is not necessary that the pupil shall learn all the terms and definitions given, but it is advisable. *Children generally like to have definite names for things.* The principal object is that he shall learn

FIRST: To *hear* the chords in their various positions and anticipate their natural progressions.

SECOND: To *see* and recognize at a glance the written chords in any position on the staff.

THIRD: To *play* the chords quickly and accurately—his hands reaching instinctively for whichever position is represented on the staff.

That part of chord-study which teaches the various intervals found *in the chords* is particularly important and will most directly contribute to all three phases, especially the second and third, both of which are essential to good sight-reading. The pupil who, at a glance, is able to distinguish whether the second, third or fourth is uppermost will certainly find the chord on the keyboard much more quickly and accurately than the pupil who must read the notes separately and as an unrelated group.

At first a pupil can only identify the chord quickly and definitely if three notes are in a "close position." Later he will recognize the same chord even though one note may be played by one hand and the others by the other hand. His mastery of the first step will determine how quickly he can progress to the second.

The section referring to Melodic Musical Chord Resolution is *very* important. Melody is beautiful—melody *in* chords is also beautiful and the rules concerning chord progression were, therefore, evolved for *beauty's sake* long after the first music was written. For this reason, the *beauty of sound* should be stressed in preference to the hard and fast *rule*. If the ear is attuned to *the movement of voices in chords* it will be much easier to write and play correctly. The result will be sensitized discrimination and musical *good taste*.

Because this book was intended for groundwork it has seemed best to avoid widely separated notes of one chord in "open position" and also technical and rhythmic difficulties which might interfere with the pupil's perfect mastery of the task before him. The index is planned so as to supply a guide for ready reference.

QUICKER SIGHT-READING
GREATER CONFIDENCE AND ACCURACY IN CHORD PLAYING
GREATER MUSICAL INTELLIGENCE

To these ideals this volume is dedicated.

Dorothy Gaynor Blake

W. M. Co. 4726

Copyright, 1928, by The Willis Music Co.
Printed in the U. S. A.

CLASSIFIED CONTENTS

TRIADS—*C's CHORD*	Definition. **Building C's chord, and recognizing the root**	3
ROOT POSITION	Exercises for right-hand and left-hand	4
	No. 1 "Down Stream"—(chords in right-hand)	4
	No. 2 "Fifteen Minutes to Seven"—(chords in left-hand)	4
INVERSIONS	Definition	5
	Recognizing the Root	6
	Exercises—First Inversion, right-hand	7
	First Inversion, left-hand	7
	Second Inversion, right-hand	7
	Second Inversion, left-hand	7
	All three positions, hands crossing	8
	No. 3 "When Charlie Went A-Riding"—(chords in right-hand)	9
	No. 4 "For the Glory of Alma Mater"—(chords in left-hand)	9
	No. 5 "Swing High, Swing Low"—(chords in right-hand)	10
	No. 6 "Off to Camp"—(chords in left-hand)	11
	No. 7 "Nesting Time"—(chords in right-hand)	12
THREE MAJOR TRIADS	Position in Scale and names of chords	13
	Explaining the numeral signs	13
	Locating the roots in the keys of C, G, F	14
G's CHORD	**Building G's chord and recognizing the root**	15
ROOT POSITION	Exercises for right-hand and left-hand	16
	No. 8 "Hail! Christmas Morn!"—(chords in right-hand)	16
	No. 9 "The Little Dutch Girl"—(chords in left-hand)	16
INVERSIONS	Definition	17
	Exercises—First Inversion, right-hand	18
	First Inversion, left-hand	18
	Second Inversion, right-hand	18
	Second Inversion, left-hand	18
	All three positions, hands crossing	19
	No. 10 "A Holiday"—(chords in right-hand)	20
	No. 11 "Silver Ships"—(chords in left-hand)	21
QUESTIONS AND ANSWERS	Examples of questions and answers in music as expressed in rhythm and melody	22
	Resolving Chords	23
CHORD RESOLUTIONS	G's chord to C's chord—V to I—C Major	24
KEY OF C MAJOR	Melodies to be harmonized	25
	Examples C and G Chords—I and V	25
	No. 12 "Questions"—(chords in left-hand)	26
	No. 13 "After the Storm"—(chords in right-hand)	27
	No. 14 "The First Flight"—(chords in left-hand)	28
	No. 15 "The Child and the Honey-Bee"—(chords in right-hand)	28
F's CHORD	**Building F's chord and recognizing the root**	29
ROOT POSITION	Exercises for right-hand and left-hand	29
	No. 16 "Indian Summer"—(chords in right-hand)	30
	No. 17 "Fishing"—(chords in left-hand)	30
INVERSIONS	Definition	31
	Exercises—First Inversion, right-hand	32
	First Inversion, left-hand	32
	Second Inversion, right-hand	32
	Second Inversion, left-hand	33
	All three positions, hands crossing	33
	No. 18 "The Church Bells Message"—(chords in right-hand)	34
	No. 19 "He Loves Me, He Loves Me Not"—(chords in left-hand)	34

CLASSIFIED CONTENTS—Continued

CHORD RESOLUTIONS.....F's chord to C's chord—IV to I..... 35
KEY OF C MAJOR.....Melodies to be Harmonized..... 36
Examples C and F chords I and IV
No. 20 "Lady in the Moon"—(chords in right-hand)..... 36
No. 21 "Signs of Summer"—(chords in left-hand)..... 37
No. 22 "Brother Commander"—(alternating melody)..... 38
CHORD RESOLUTIONS.....C, F, and G chords—I, IV, V—C Major..... 39
KEY OF C MAJOR.....Melodies to be Harmonized..... 39
Examples C, F and G chords—I, IV, V
No. 23 "The Majors Go A-Courting"—(chords in right-hand)..... 40
No. 24 "The Busy Stream"—(chords in left-hand)..... 41
No. 25 "Comrades in Arms"—(chords in left-hand)..... 42
No. 26 "The Majors Visit the Emerald Isle"—(chords in left-hand)..... 43
No. 27 "Chapel"—(chords in right-hand)..... 43
CHORDS OF FOUR TONES.....Building the Dominant 7th—(V^7)—root position..... 44
INVERSIONS OF V^7.....Built on G..... 45
Recognizing the Root..... 46
CHORD RESOLUTIONS.....Dominant 7th to Tonic—V^7 to I..... 47
The musical way—G's 7th to C—V^7 to I..... 48
Examples Dominant 7th Chord—built on G
No. 28 "To a Ship"—(chords in right-hand)..... 49
No. 29 "Left, Left!"—(chords in right-hand)..... 50
No. 30 "Birthday Secrets"—(chords in right-hand)..... 51
No. 31 "The Colonel's Ball'—(chords in right-hand)..... 52
No. 32 "A Tragedy"—(chords in left-hand)..... 53
No. 33 "Baby of Mine"—(chords in left-hand)..... 54
No. 34 "The Lazy Daisy"—(chords in left-hand)..... 55
No. 35 "Off to Camp"—(chords in left-hand)..... 55
HARMONIZING.....Familiar Melodies to be Harmonized—(all chords in left-hand)
No. 36 "London Bridge"..... 56
No. 37 "America, the Beautiful"..... 57
No. 38 "Drink To Me Only With Thine Eyes"..... 58
No. 39 "At Pierrot's Door"..... 59
No. 40 "Juanita"..... 60
No. 41 "Battle Hymn of the Republic"..... 60
No. 42 "The Sandman"..... 62
ACCOMPANIMENTS..... 63
No. 43 "Shoemaker's Dance"..... 64
No. 44 "Aikin Drum"..... 64
No. 45 "Augustin"..... 65
No. 46 "Tramp! Tramp! Tramp!"..... 65
No. 47 "Old Black Joe"..... 66
No. 48 "Flow Gently, Sweet Afton"..... 67
No. 49 "Annie Laurie"..... 68
KEY OF G MAJOR.....Instructions for building Tonic, Dominant, Sub-Dominant and Dominant 7th Chord..... 69
Instructions for transposing the above into the Key of G Major..... 69
KEY OF F MAJOR.....Instructions for building Tonic, Dominant, Sub-Dominant and Dominant 7th Chord..... 70
Instructions for transposing the above into the Key of F Major..... 70

TRIADS

A CHORD is a group of three or more tones SOUNDED TOGETHER.

A TRIAD is a chord of THREE tones, containing a ROOT, a 3rd and a 5th.

A TRIAD may be built on ANY KEY.

BUILDING A TRIAD

A TRIAD is made up of a ROOT, a 3rd and a 5th.

THE ROOT may be ANY TONE.

The 3rd is so-called because it is the THIRD scale tone ABOVE the ROOT.

The 5th is so-called because it is the FIFTH scale tone ABOVE the ROOT.

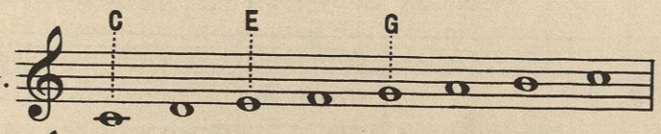
In counting upward to find the 3rd and 5th, ALWAYS call the root ONE.

EVERY CHORD is NAMED for its ROOT.

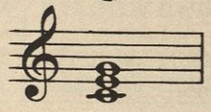
C's CHORD

Locate the THREE TONES that make C's CHORD.

They are C. E. G.

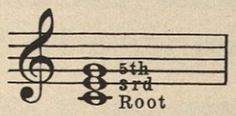


Sound them TOGETHER



WRITE them on the BLACKBOARD or in your NOTE-BOOK

this way G—5th
E—3rd
C—Root
AND *this way*



This is called the ROOT POSITION.

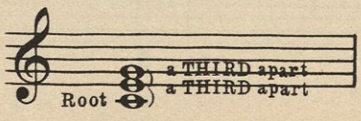
RECOGNIZING THE ROOT (Root Position)

The ROOT is C.

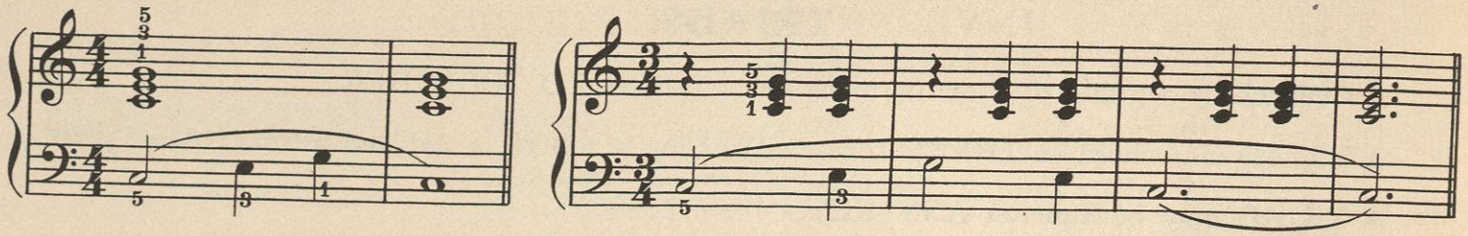
The 3rd of this chord is a THIRD above the ROOT.

The 5th of this chord is a THIRD higher than the 3rd of the chord.

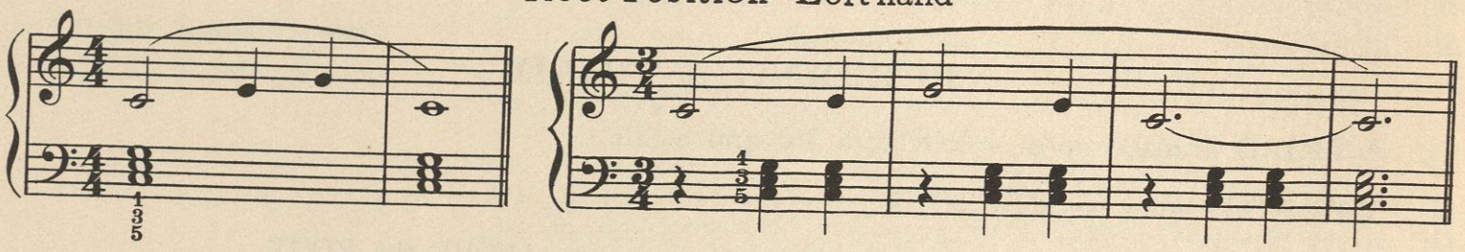
When ANY chord of three tones contains two THIRDS, ONE ABOVE THE OTHER, the ROOT is ALWAYS AT THE BOTTOM.



Root Position - Right hand



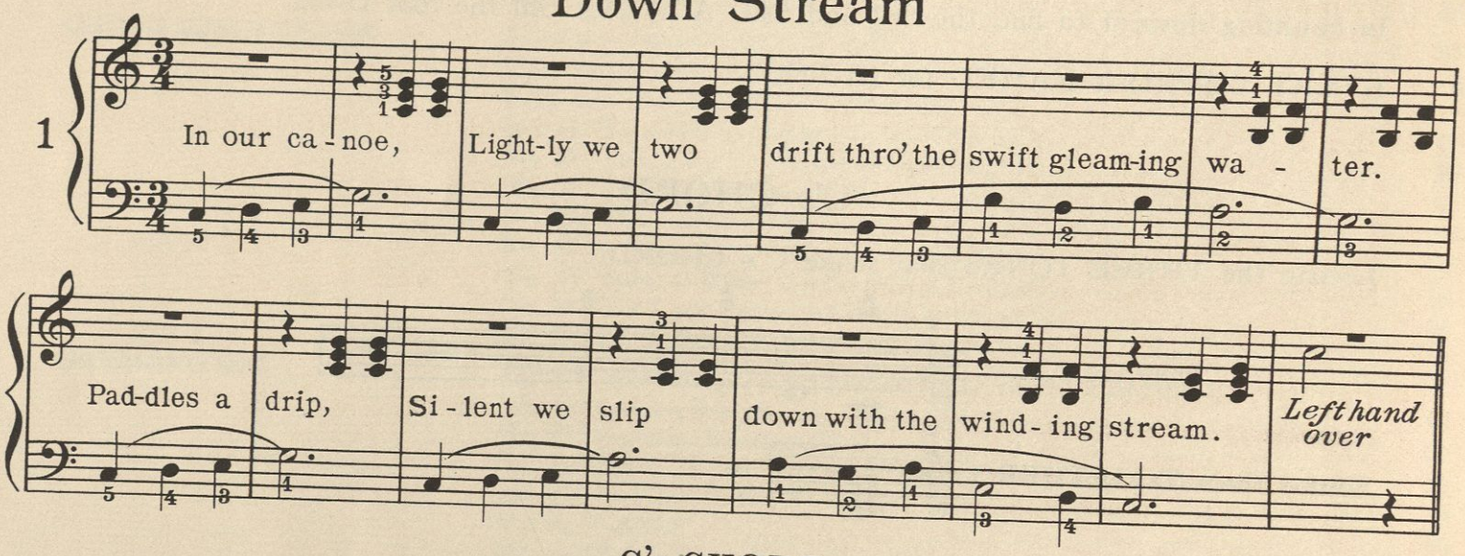
Root Position - Left hand



C's CHORD

Root position - Right hand

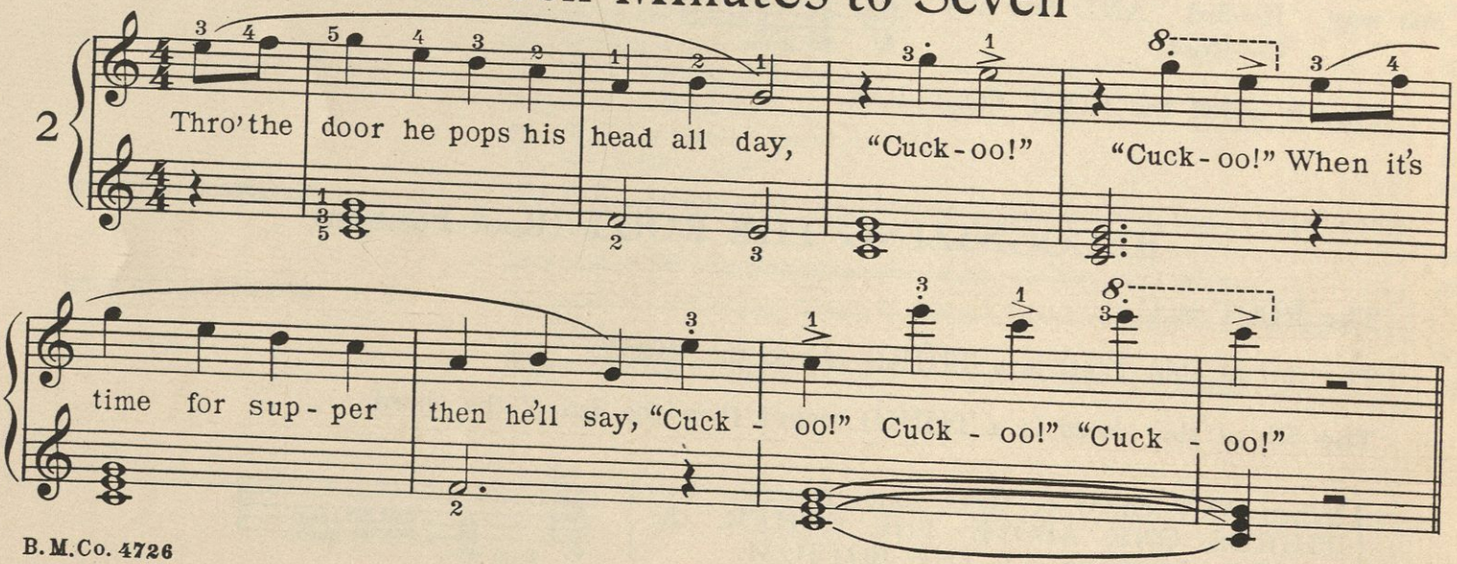
Down Stream



C's CHORD

Root position - Left hand

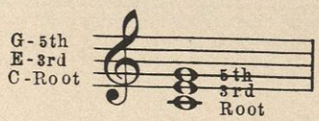
Fifteen Minutes to Seven



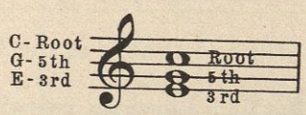
INVERSIONS OF C's CHORD

The word INVERSION in music means that the ORDER of the letter-names and tones in a chord has been CHANGED. The LOWER becomes the UPPER.

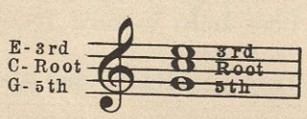
As an example:

C's CHORD is: 

This is called the ROOT position.

We may arrange the letters in different order and when C is moved (inverted) from the BOTTOM to the TOP thus: 

This CHORD is called the FIRST INVERSION.

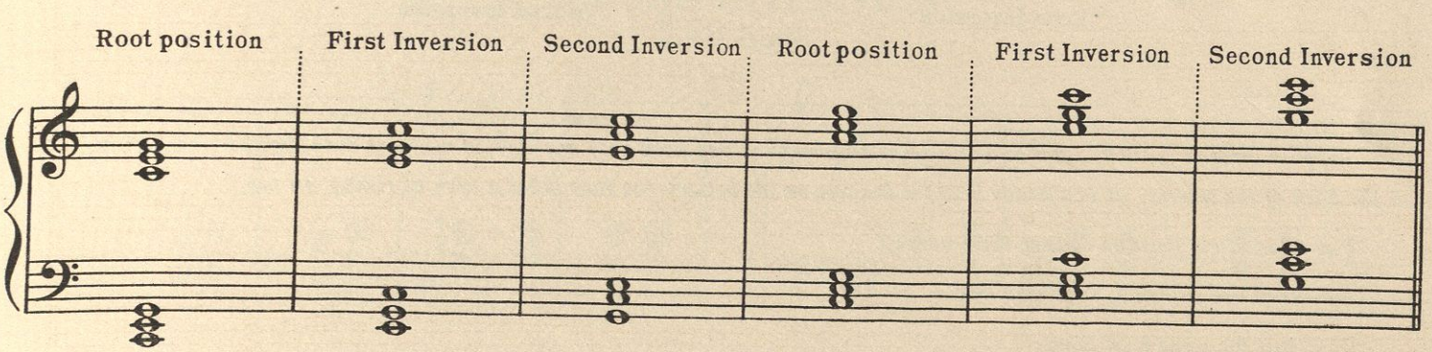
Now we will move (invert) E from the BOTTOM to the TOP thus: 

this CHORD is called the SECOND INVERSION.

It is still C's CHORD and C is the ROOT in all three positions.

PLAY the Following

C's CHORD

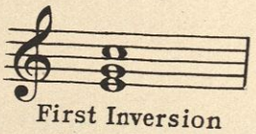


RECOGNIZING THE ROOT

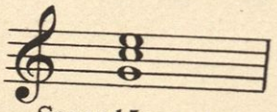
INVERSIONS

The student can easily recognize an inversion of any triad by its APPEARANCE on the STAFF. The three notes of a triad in its ROOT POSITION are always equally distant, that is, a third apart, one from the other.

In the inversion, two of the notes are more widely separated:—



First Inversion



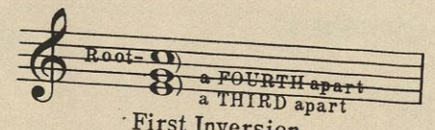
Second Inversion

The student should now count up from G to C. He will find that C is the fourth tone higher than G. C is therefore a FOURTH above G. This greater distance between two of the three tones is our best help toward recognizing the INVERSIONS and their ROOTS. The ROOT position contained two THIRDS, one above the other, and the ROOT was AT THE BOTTOM.

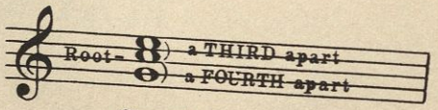
The FIRST INVERSION contains a THIRD and a FOURTH.

The SECOND INVERSION contains a FOURTH and a THIRD.

When any chord of three tones contains a THIRD and a FOURTH, the ROOT is ALWAYS AT THE TOP OF THE FOURTH.



First Inversion



Second Inversion

Suppose three boys, Bob, John and Bill went coasting. They have only one sled, so all three ride together, each lying flat on the back of the others. It is a heavy load for the one on the bottom—so each takes a turn at riding on top.

But—does their position change their names?

No—they are still Bob, John and Bill.

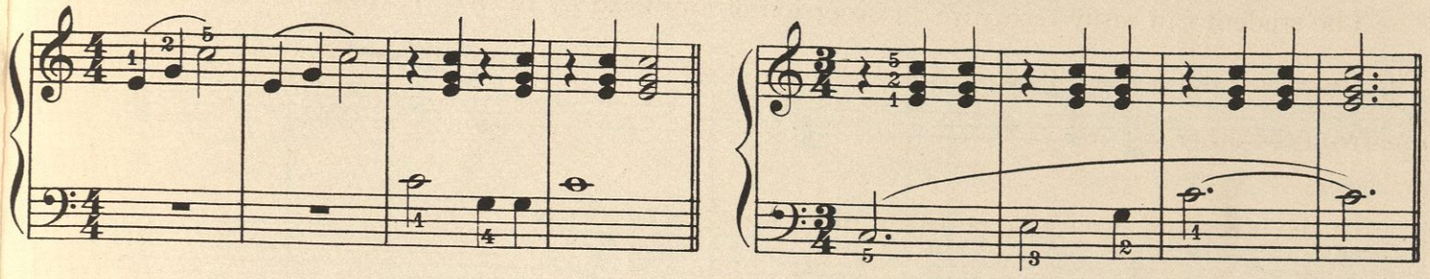
It is just the same with tones.

C E G belong to C's chord, and no matter what their positions are, C is always the Root, E the 3rd and G the 5th.

C's CHORD

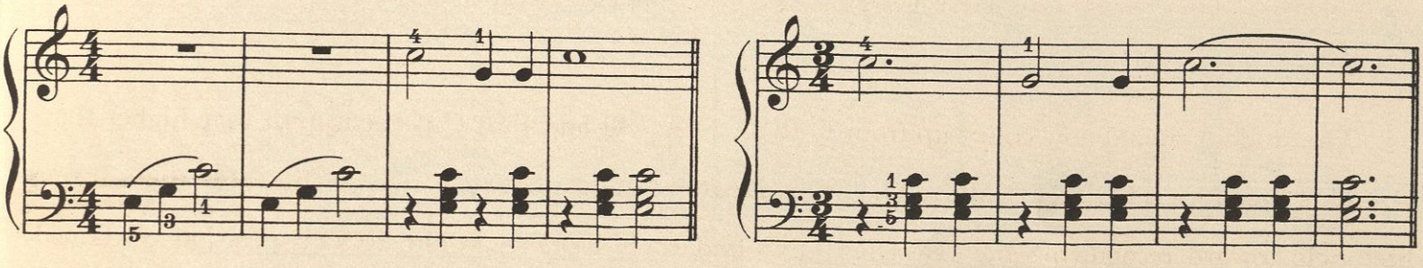
FIRST INVERSION

Right hand



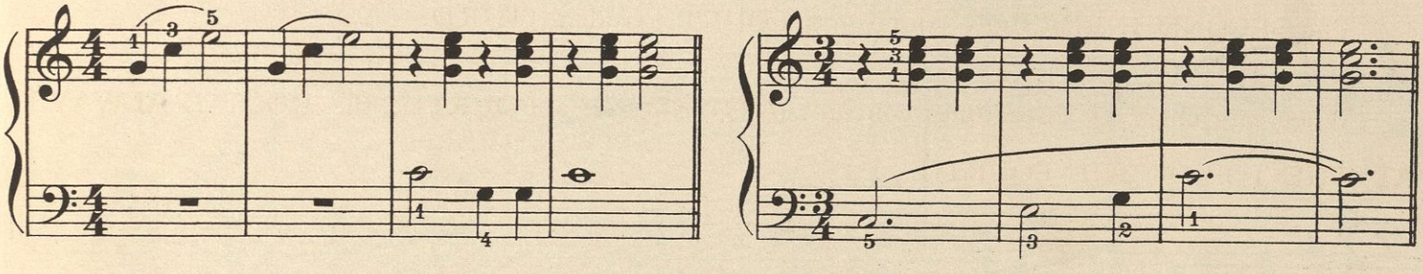
FIRST INVERSION

Left hand



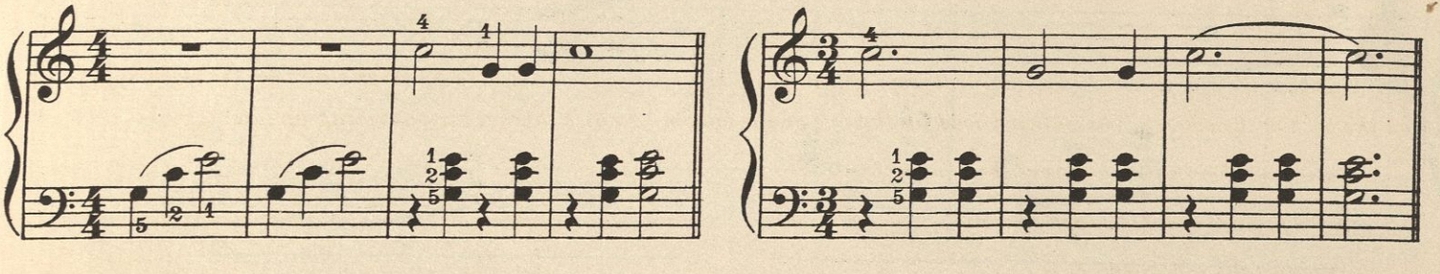
SECOND INVERSION

Right hand



SECOND INVERSION

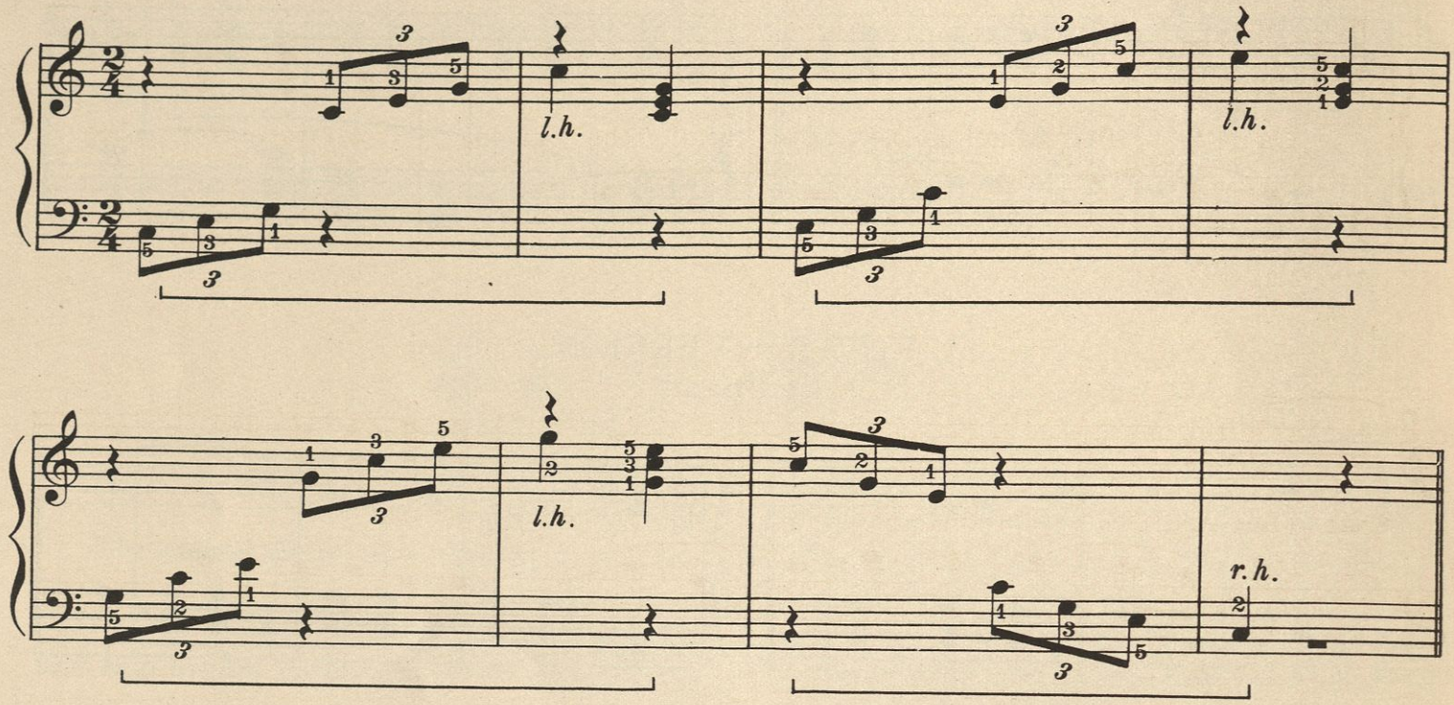
Left hand



C's CHORD

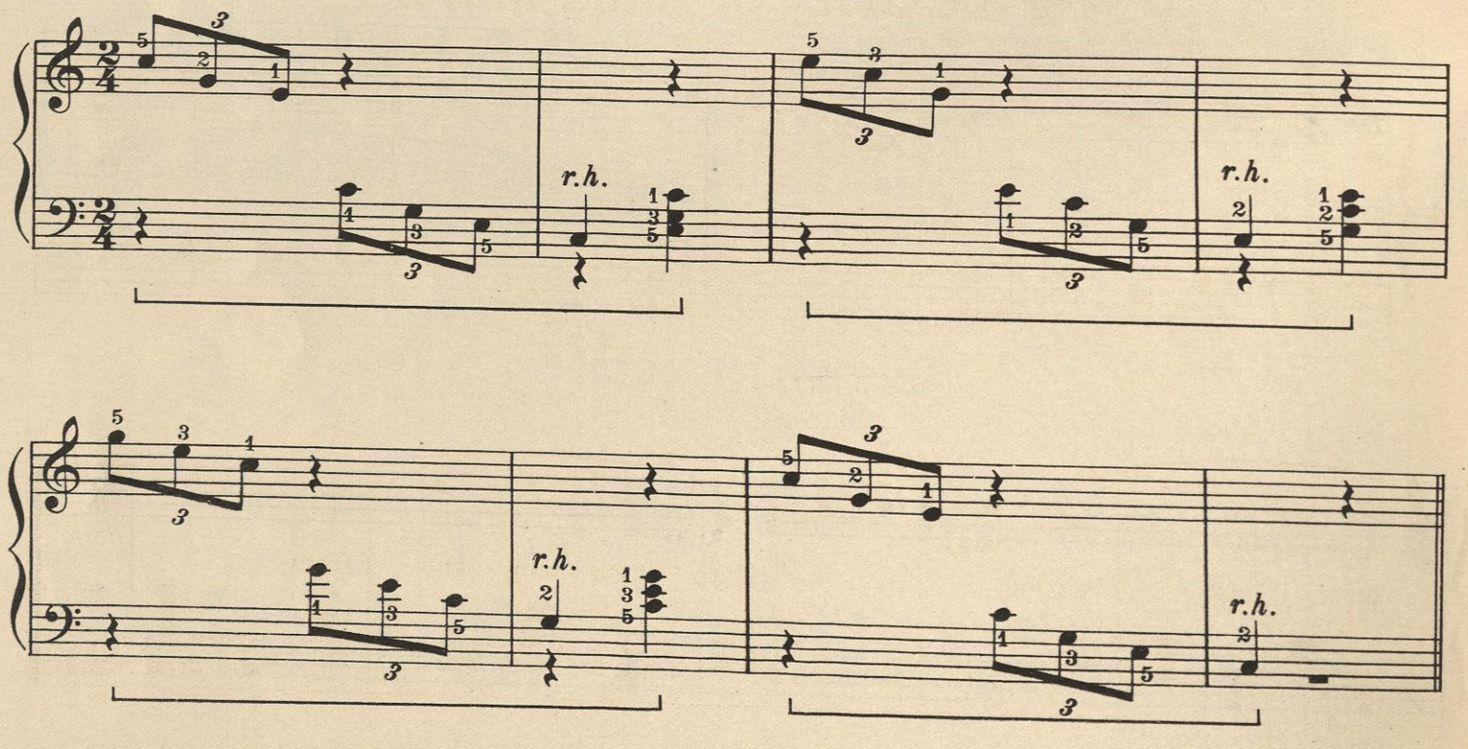
ALL THREE POSITIONS

Hands Crossing



ALL THREE POSITIONS

Hands Crossing

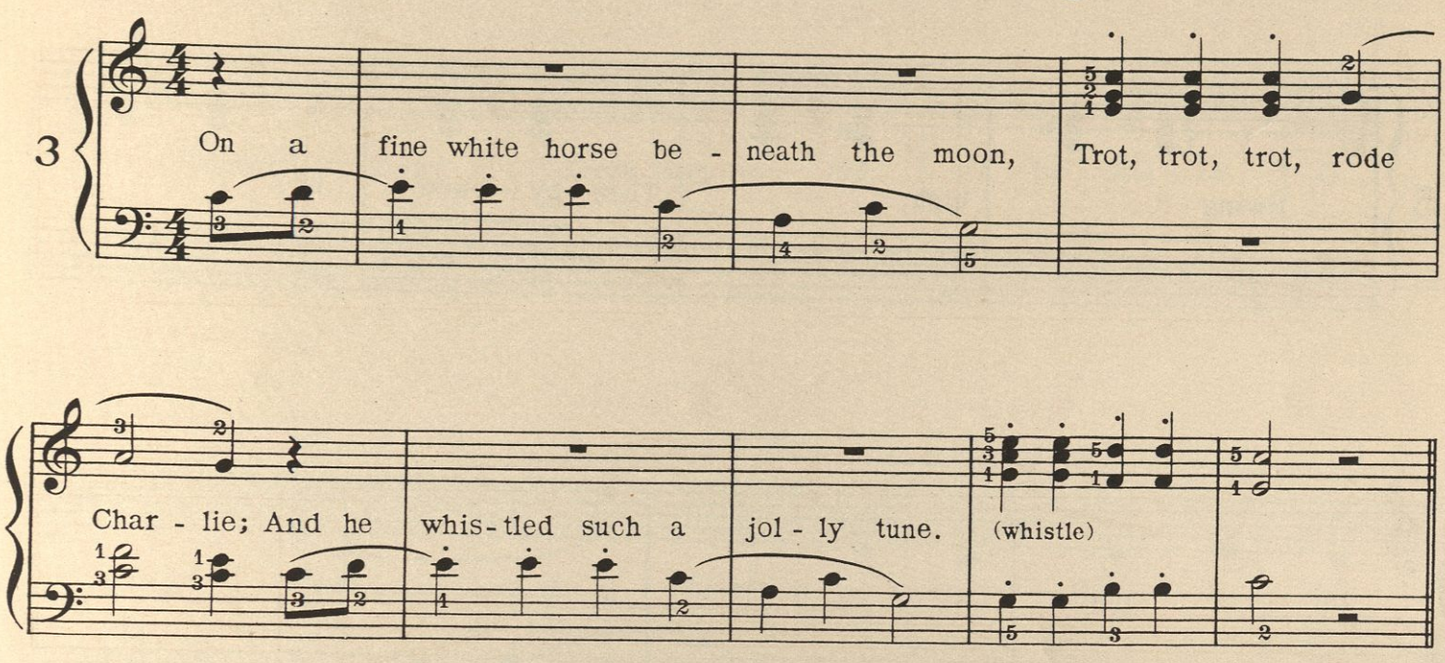


C's CHORD

First and Second Inversion

Right hand

When Charlie Went A-Riding

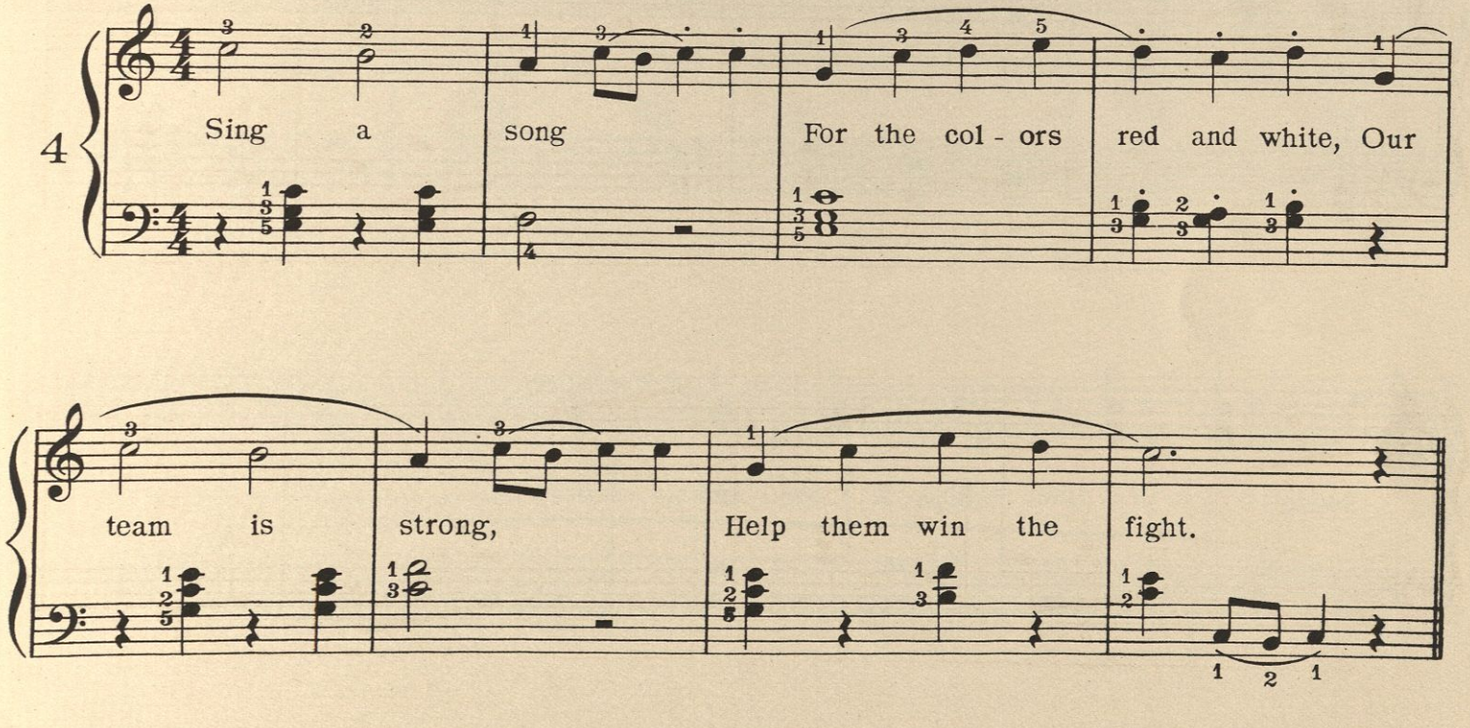


C's CHORD

First and Second Inversion

Left hand

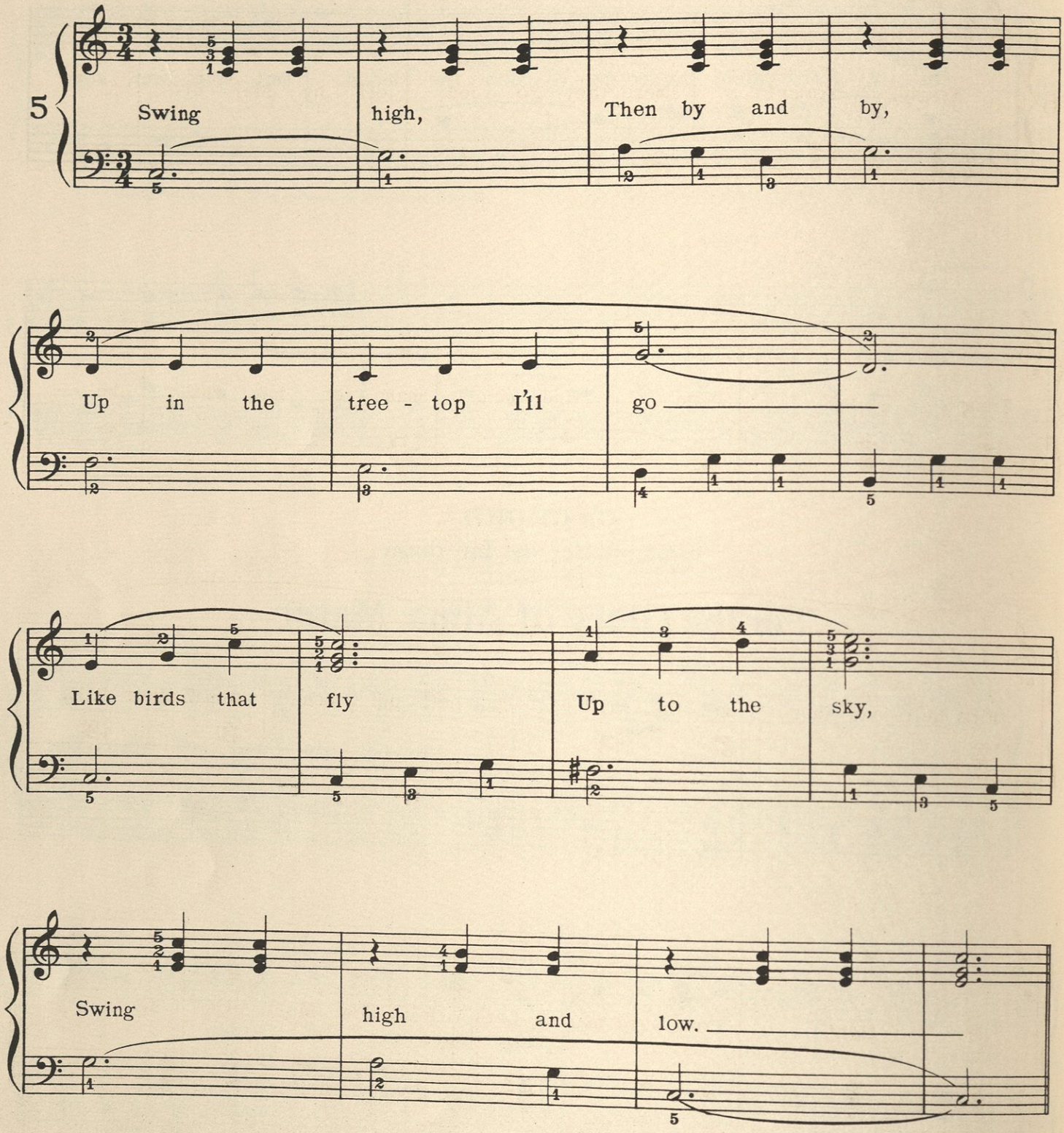
For the Glory of Alma Mater



C's CHORD

All positions - Right hand

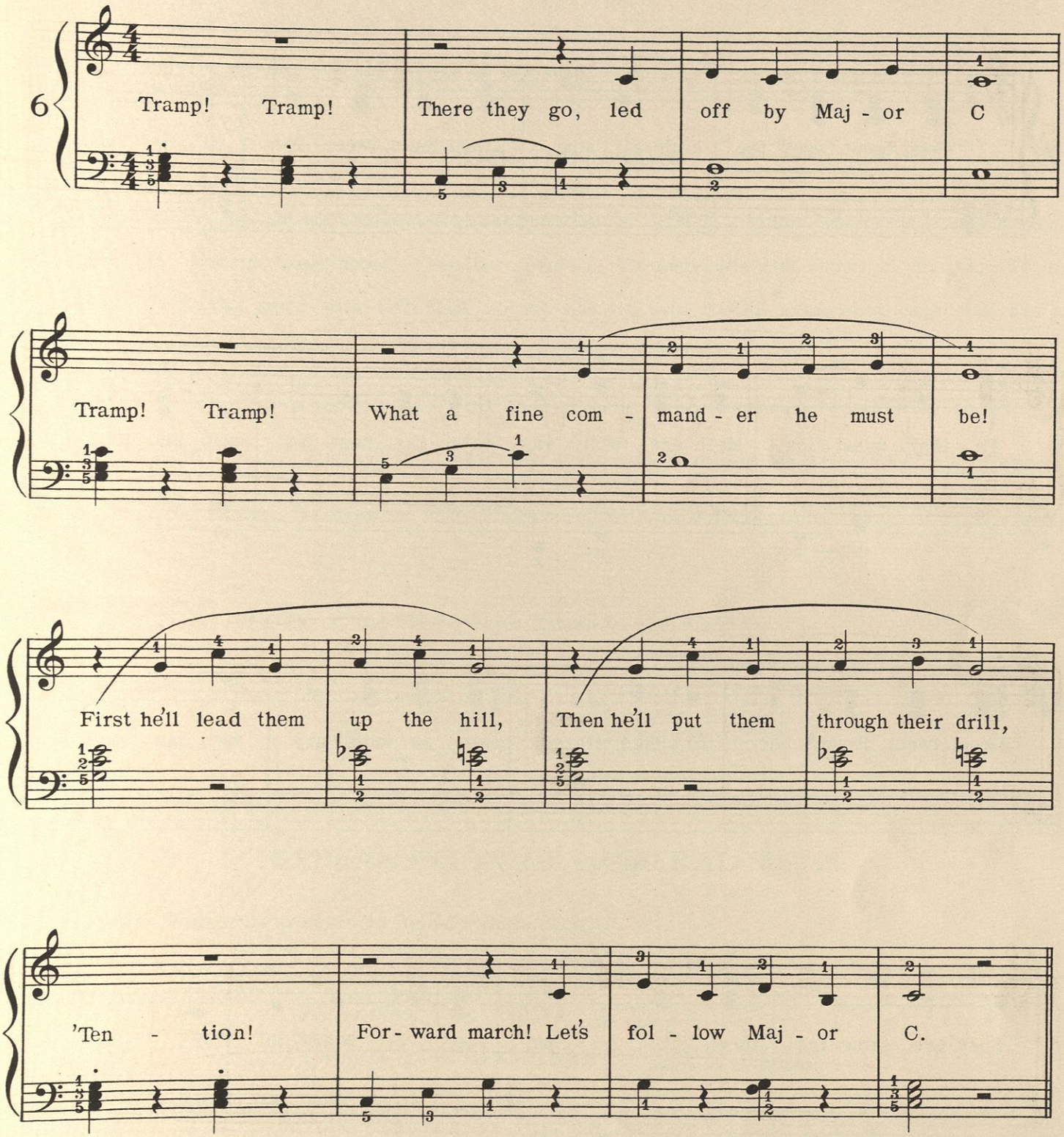
Swing High, Swing Low



C's CHORD

All positions - Left hand

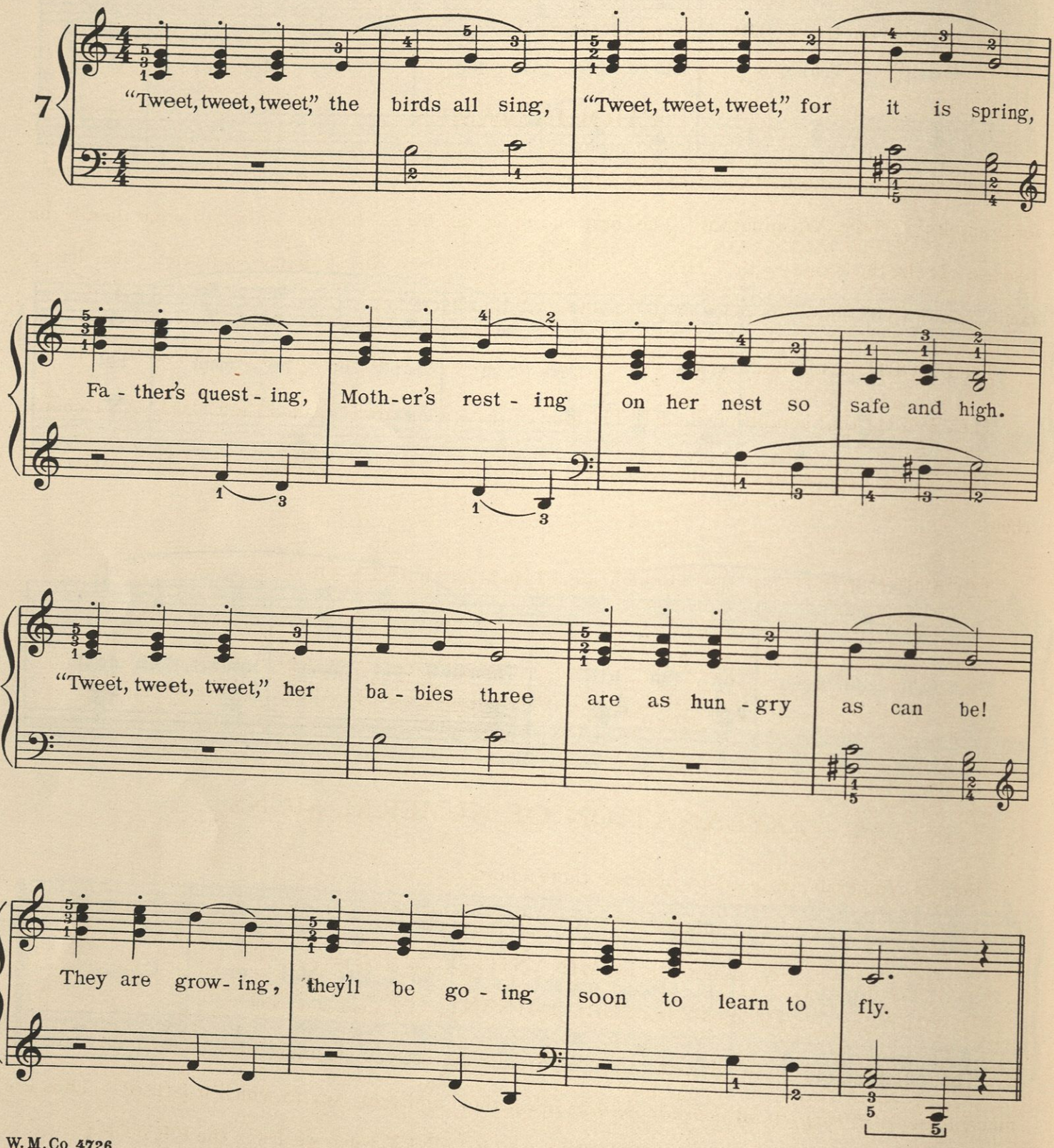
Off to Camp



C's CHORD

All positions - Right hand

Nesting Time



THE THREE MAJOR TRIADS

There are THREE MAJOR TRIADS in every major key.

One is built on the FIRST tone of the scale.

One is built on the FIFTH tone of the scale.

One is built on the FOURTH tone of the scale.

CHORD NAMES

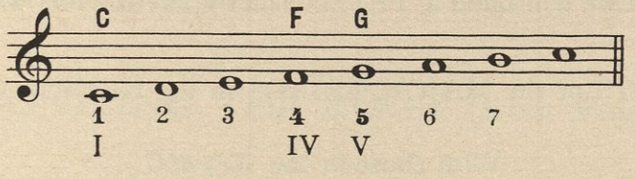
Each chord has another name beside the name of its ROOT. Many persons have two names, for example: George Washington. The first name is his own—the last shows to what family he belongs. It is the same with CHORDS. Each has its own ROOT name—but each also has a family name which shows its place in the scale family of CHORDS.

The CHORD that is built on the FIRST tone of the scale is always called the TONIC chord.

The CHORD that is built on the FIFTH tone of the scale is always called the DOMINANT chord.

The CHORD that is built on the FOURTH tone of the scale is always called the SUBDOMINANT chord.

LOCATING ROOTS of the Three Major Triads in the KEY OF C.



EXPLANATION OF NUMERAL SIGNS

Roman Numerals are used to indicate these chords:

I stands for TONIC { because it is built on the *first* tone of the scale.

V stands for DOMINANT { because it is built on the *fifth* tone of the scale.

IV stands for SUBDOMINANT { because it is built on the *fourth* tone of the scale.

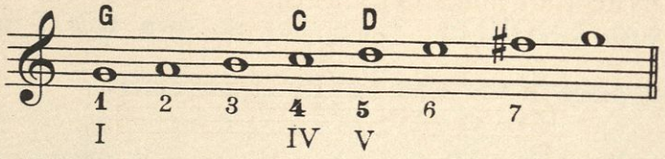
The pupil should learn to write these numerals correctly. He must also understand that the numeral given to each chord *depends entirely* upon the Family or Key in which it is used. Thus C's chord may be represented by ANY NUMERAL and is I ONLY when we are in the KEY OF C.

LOCATING ROOTS OF THE THREE MAJOR TRIADS

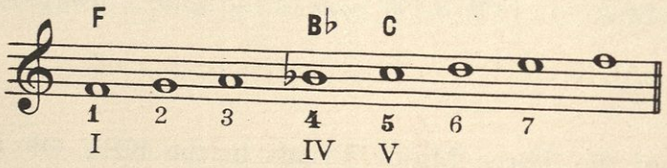
The pupil may now place the numeral I above or below all the C chords in the pieces he has played. These pieces are in the Key of C.

Writing these numerals into the pieces gives the pupil confidence and is the best test of his understanding and progress.

LOCATING ROOTS of the Three Major Triads in the KEY OF G.



LOCATING ROOTS of the Three Major Triads in the KEY OF F.



On each of these tones we will build a TRIAD exactly like the one we built on C.

COMPARE the ROOTS of the MAJOR TRIADS in the KEY OF C.

With those in the *Key of G.*

With those in the *Key of F.*

The C chord is found in the KEYS OF C, G and F.

The G chord is found in the KEYS OF C and G.

The F chord is found in the KEYS OF C and F.

This comparison shows the pupil the need of having these family names, TONIC, DOMINANT and SUBDOMINANT.

THE THREE MAJOR TRIADS

IN THE KEY OF C

C is the first tone of the scale.

G is the fifth tone of the scale.

F is the fourth tone of the scale.

Therefore the THREE MAJOR TRIADS in the Key of C are:

C's chord—TONIC—I.

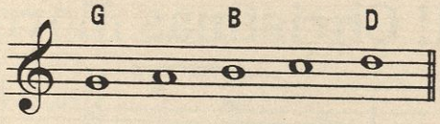
G's chord—DOMINANT—V.

F's chord—SUBDOMINANT—IV.

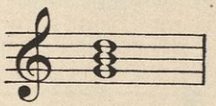
G's CHORD

Locate the THREE TONES that make G's chord.

They are G, B, D.



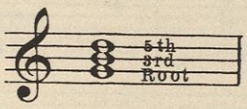
Sound them TOGETHER



WRITE them on the BLACKBOARD or in your NOTE-BOOK

this way D—5th
B—3rd
G—Root

AND *this way*



This is called the ROOT POSITION.

RECOGNIZING THE ROOT (Root Position)

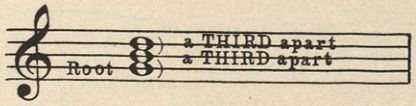
The ROOT is G.

The 3rd of this chord is a THIRD above the ROOT.

The 5th of this chord is a THIRD higher than the 3rd of this chord.

This chord contains two THIRDS, one above the other.

The ROOT is therefore AT THE BOTTOM.

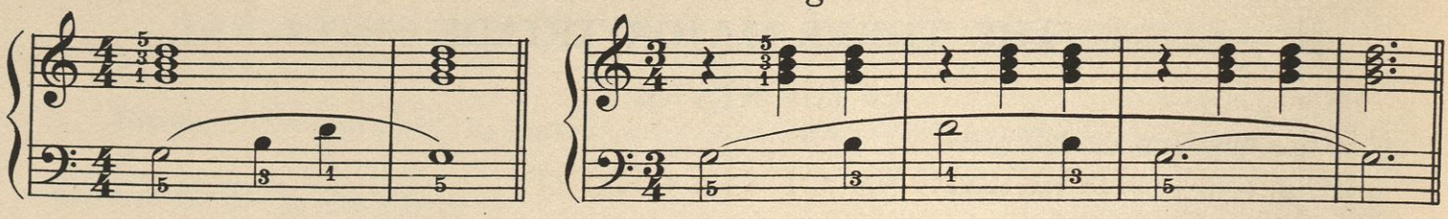


In the Key of C Major, G's chord is called the Dominant and is indicated by the Roman numeral V.

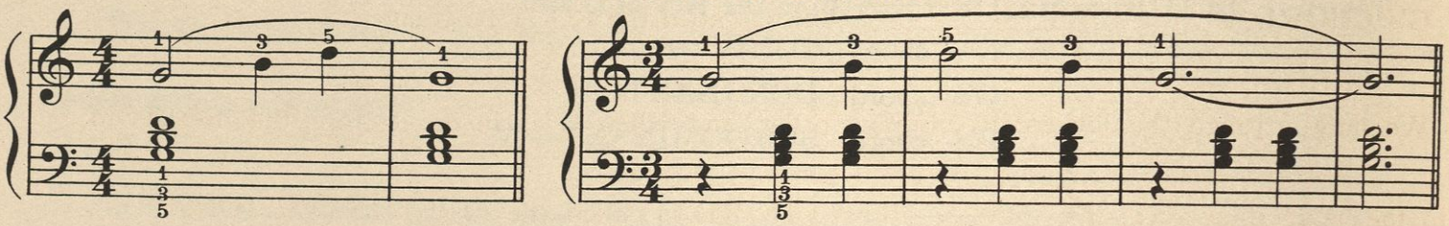
In the following exercises and pieces the pupil should place the numeral V below or above each G chord. He should always name the position and locate the ROOT.

G's CHORD

Root Position - Right hand



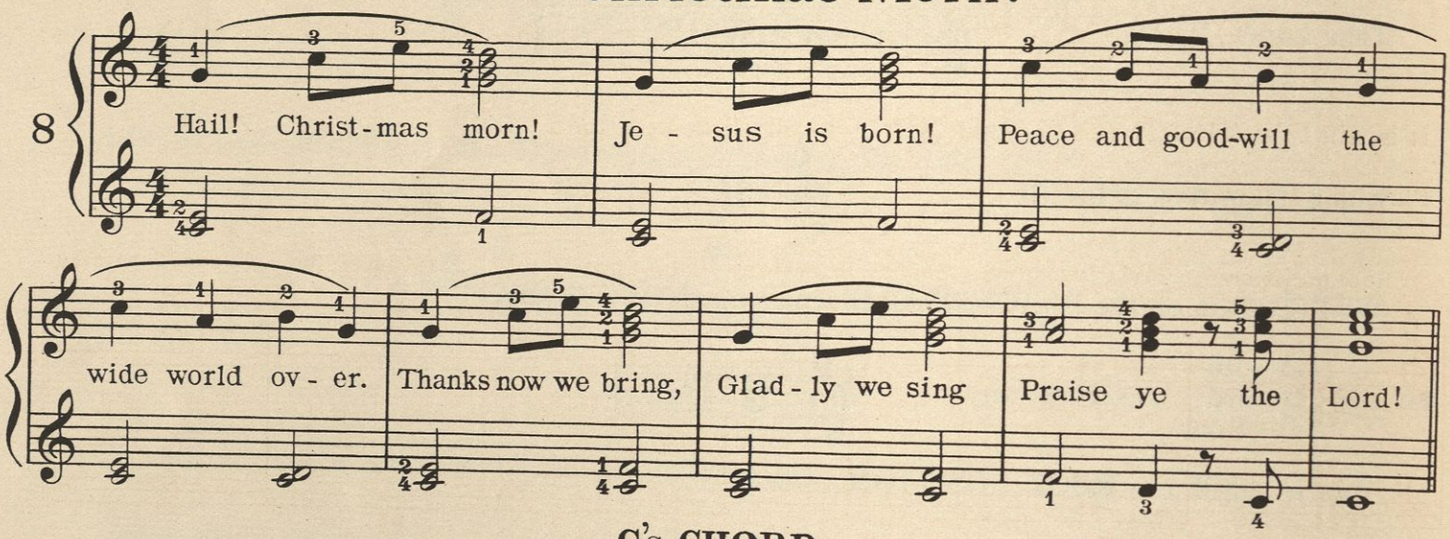
Root Position - Left hand



G's CHORD

Root position - Right hand

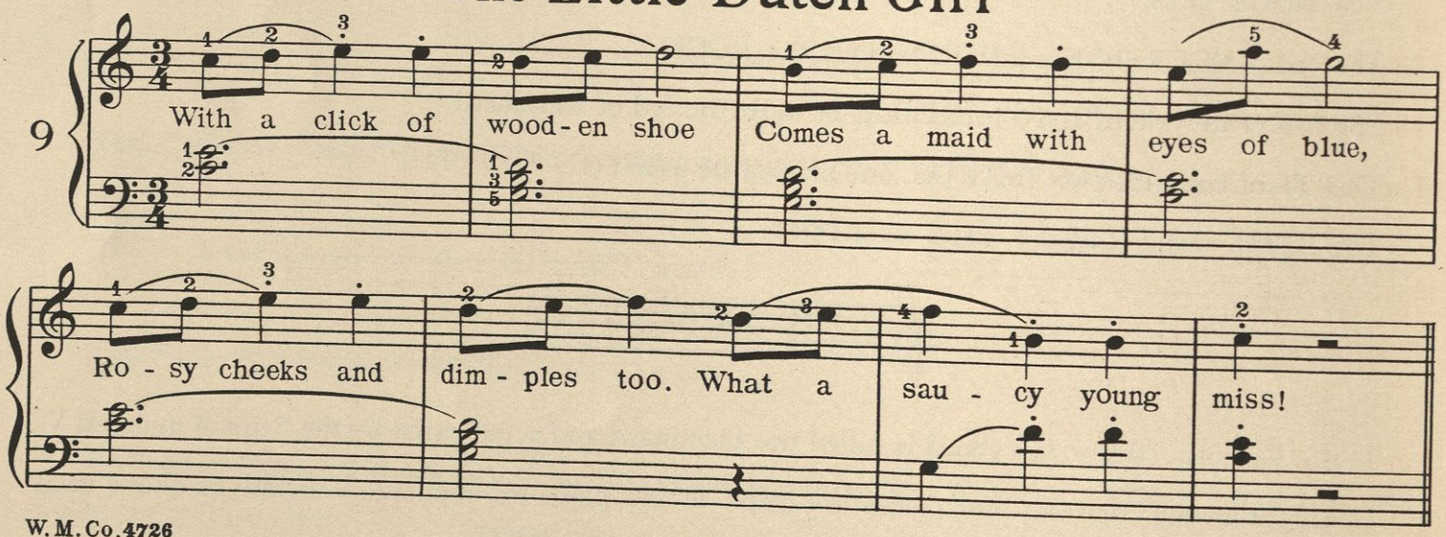
Hail! Christmas Morn!



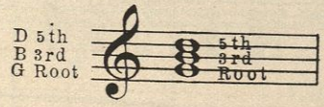
G's CHORD

Root position - Left hand

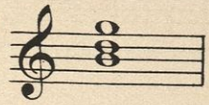
The Little Dutch Girl



INVERSIONS OF G's CHORD

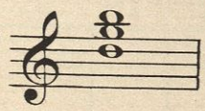
G's CHORD is: 

This is called the ROOT position.

We may arrange the letters in different order and when G is inverted from the BOTTOM to the TOP thus: 

This CHORD is called the FIRST INVERSION.

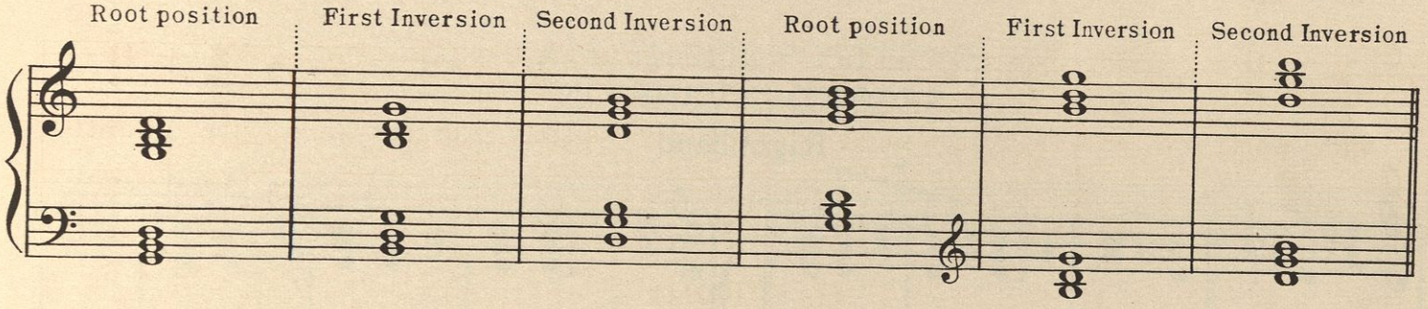
Now we will INVERT B from the BOTTOM to the TOP

thus: 

This CHORD is called the SECOND INVERSION.

It is still G's CHORD and G is the ROOT in all three positions.

Play the following:

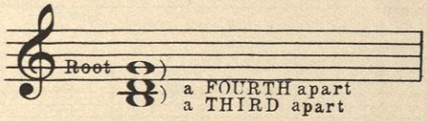


RECOGNIZING THE ROOT (Inversions)

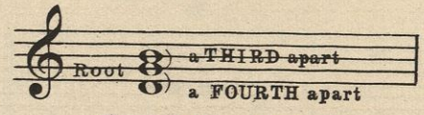
The FIRST INVERSION contains a THIRD and a FOURTH.

The SECOND INVERSION contains a FOURTH and a THIRD.

The ROOT of both INVERSIONS is AT THE TOP OF THE FOURTH.



First Inversion

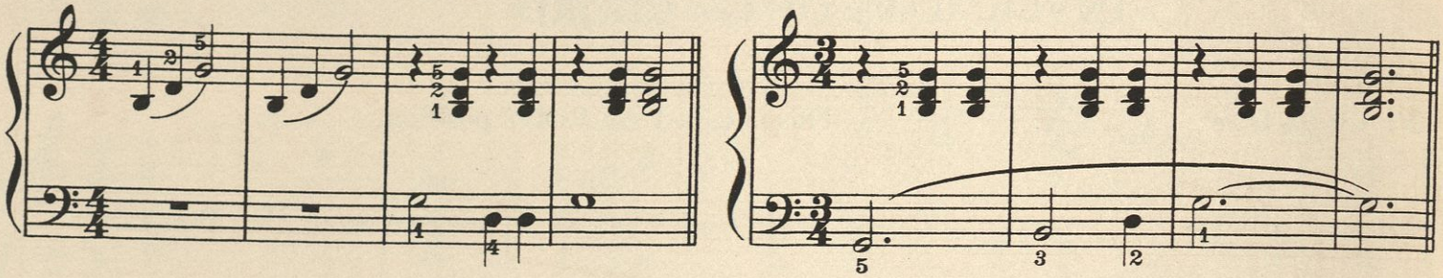


Second Inversion

G's CHORD

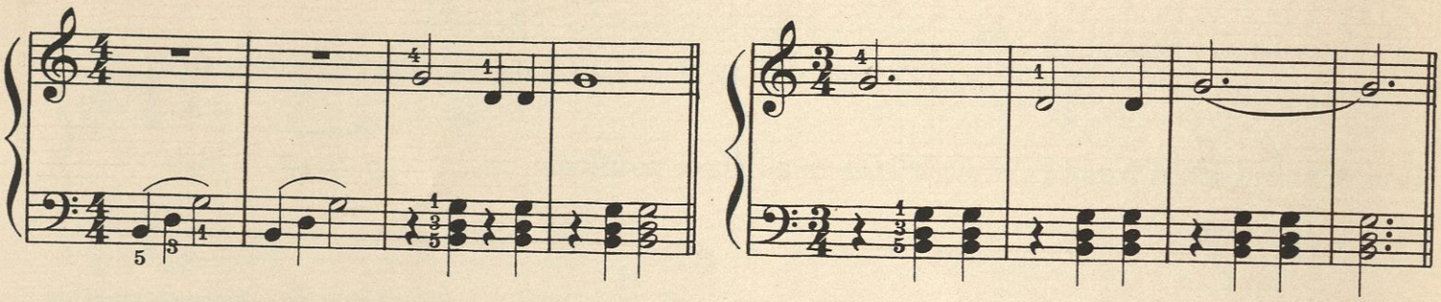
FIRST INVERSION

Right hand



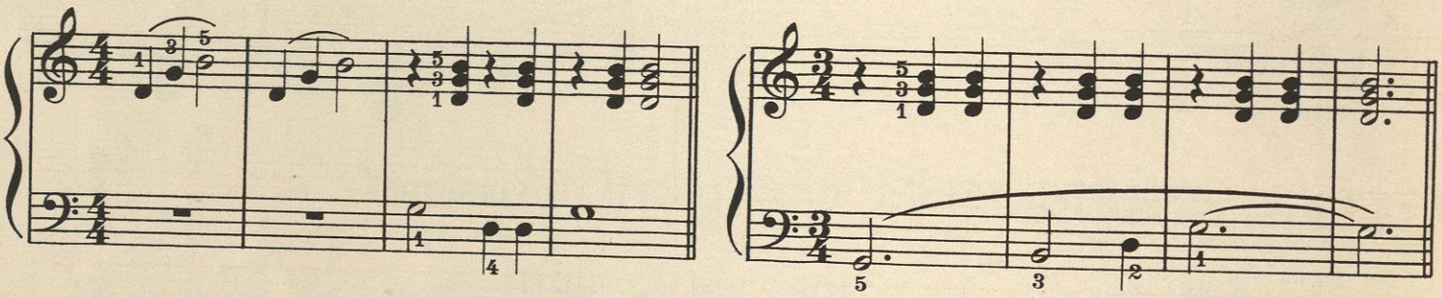
FIRST INVERSION

Left hand



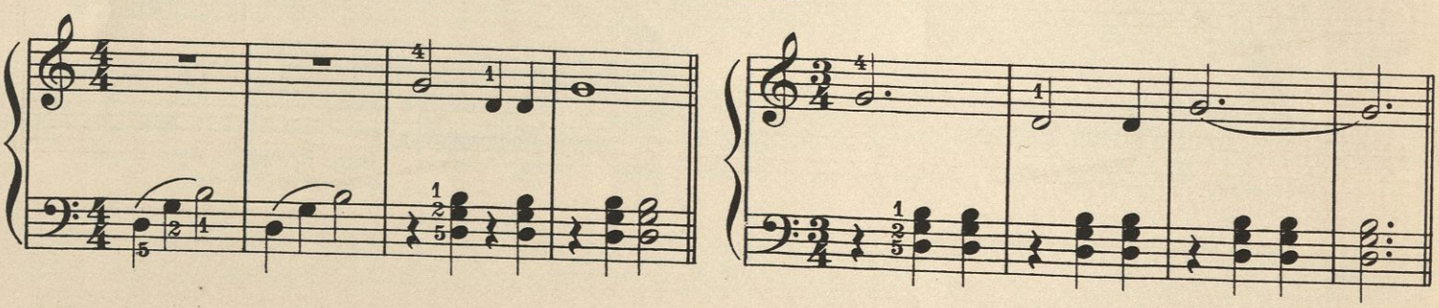
SECOND INVERSION

Right hand



SECOND INVERSION

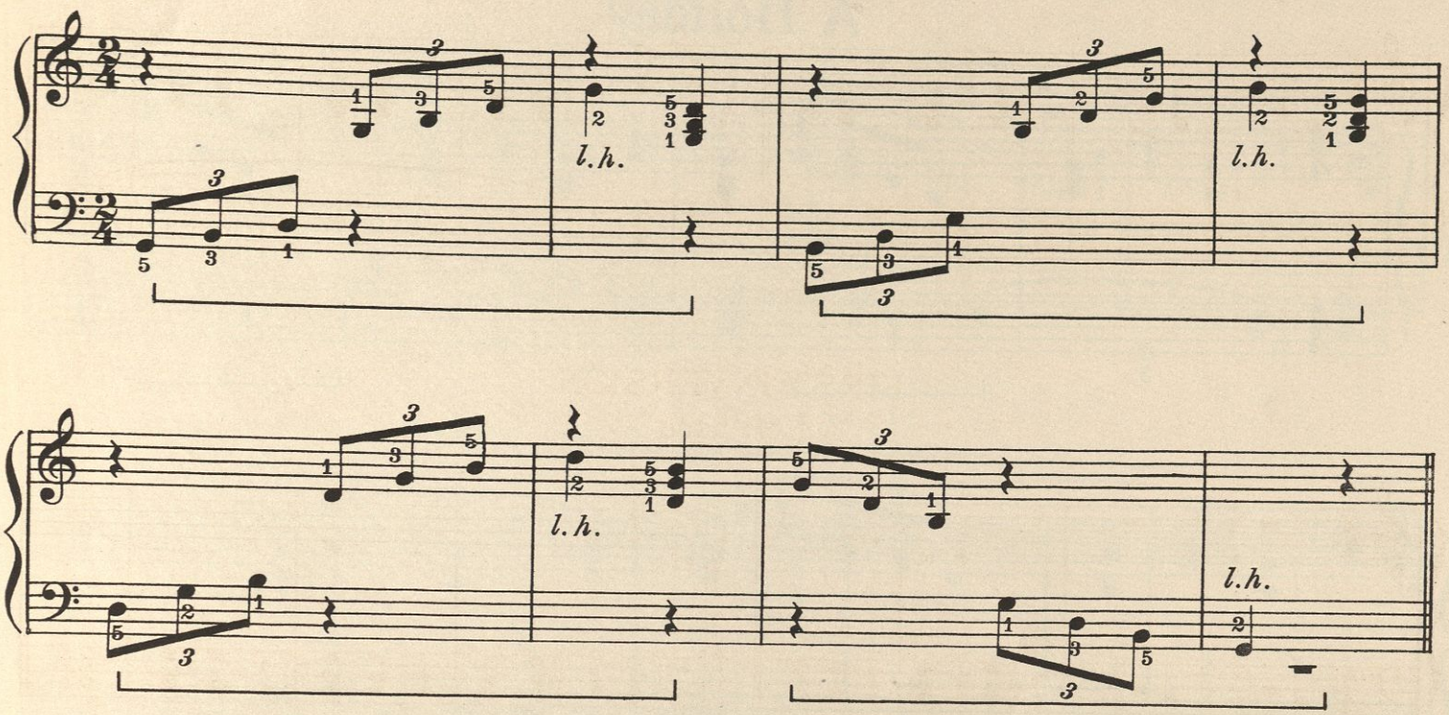
Left hand



G's CHORD

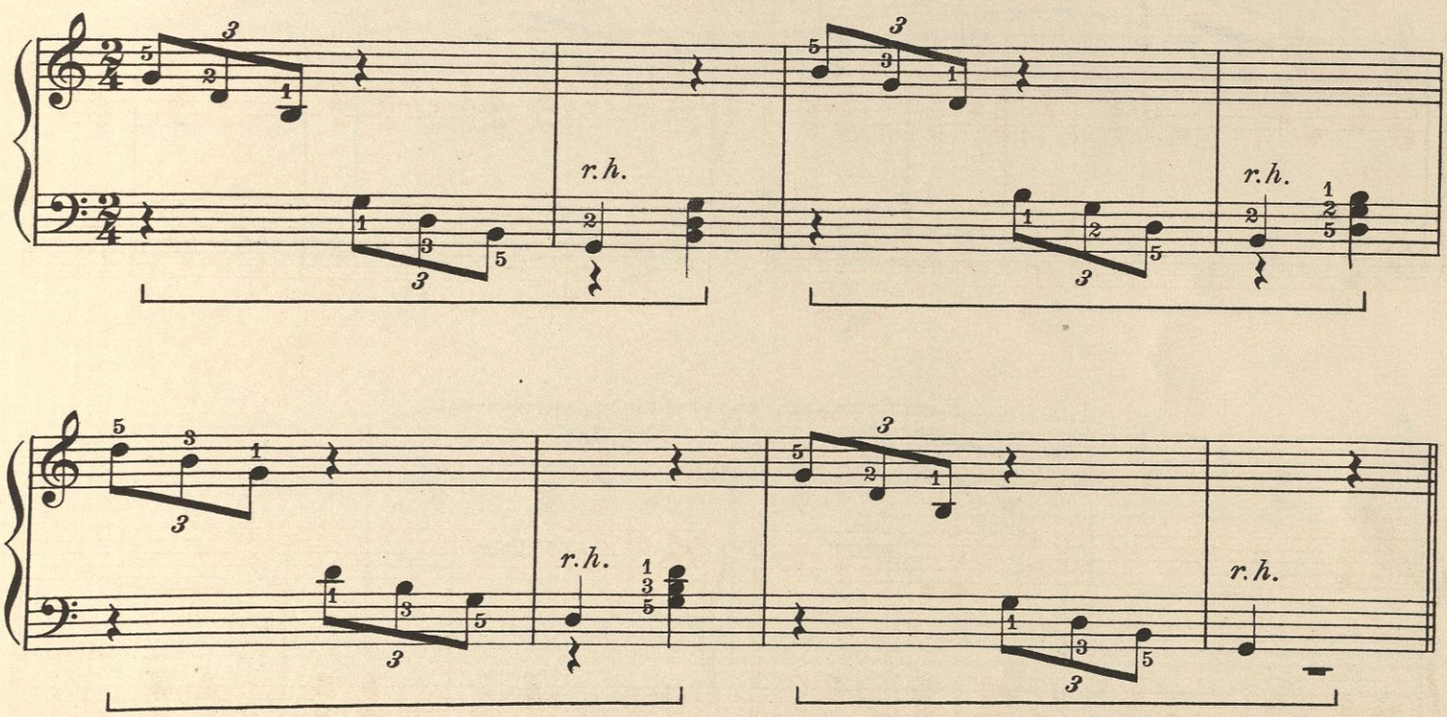
ALL THREE POSITIONS

Hands Crossing



ALL THREE POSITIONS

Hands Crossing

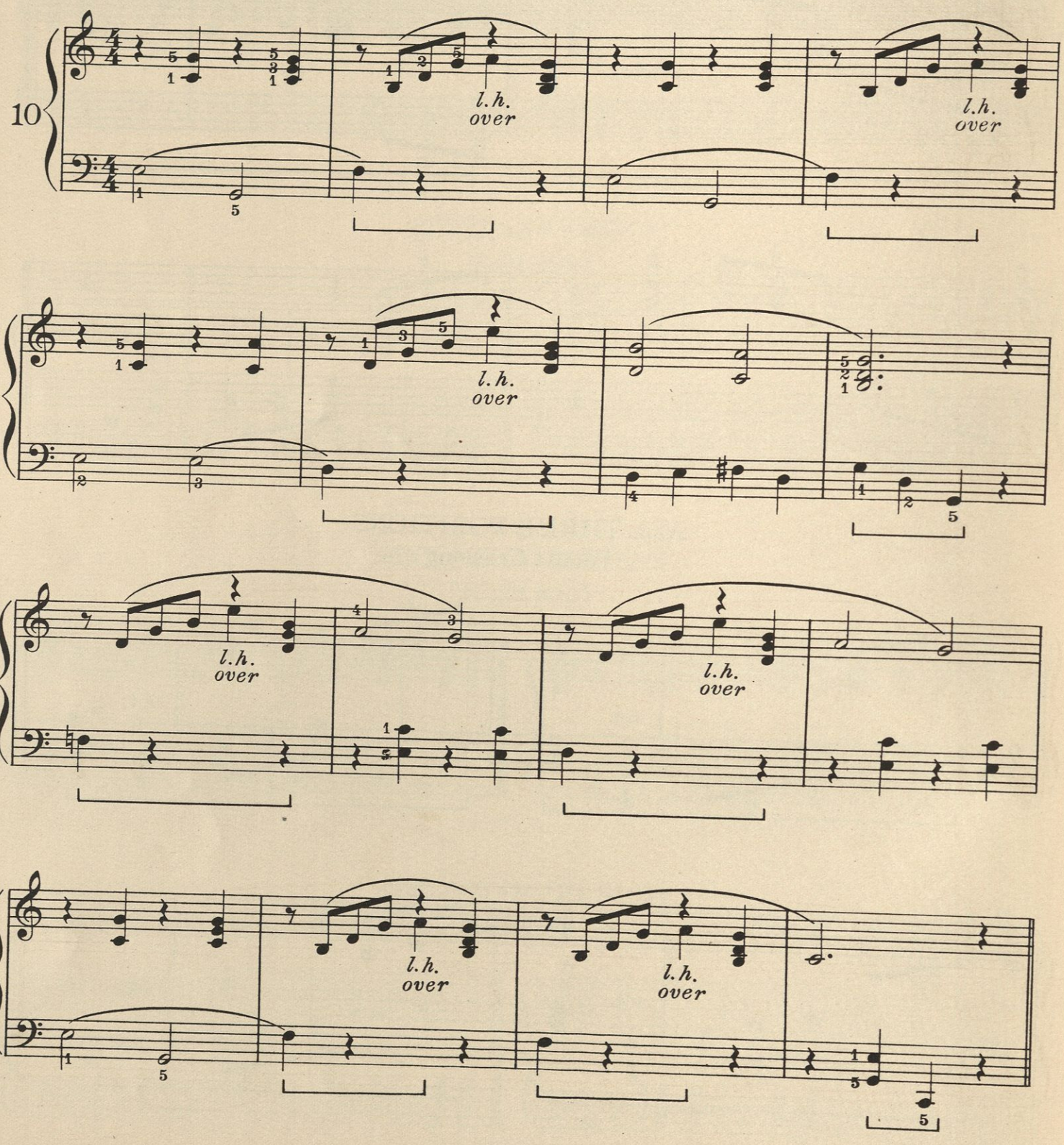


G's CHORD

First and Second Inversion

Right hand

A Holiday

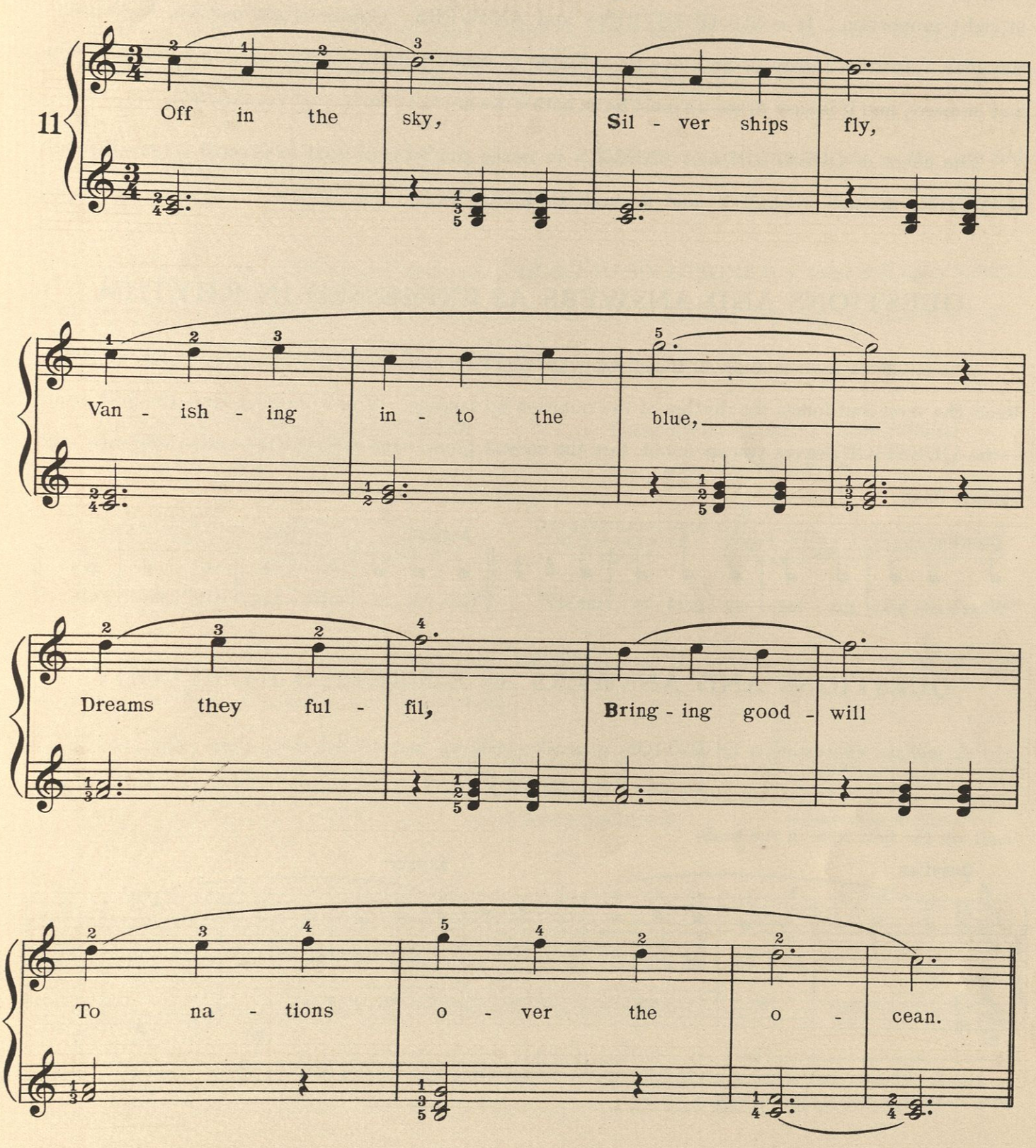


G's CHORD

First and Second Inversion

Left hand

Silver Ships



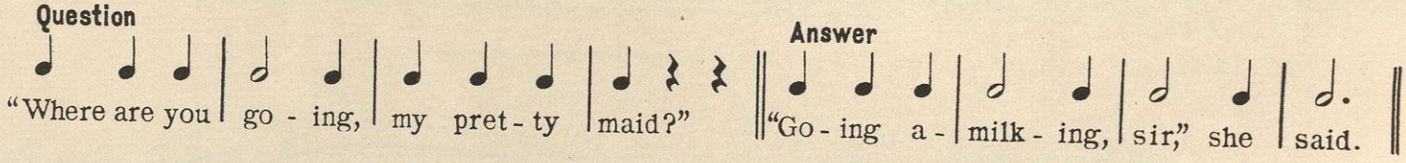
QUESTIONS AND ANSWERS IN MUSIC

If music is too restless we do not enjoy it, nor do we like it if it is too peaceful. It must be in right proportion. It is like QUESTIONS and ANSWERS. Questions are restless, leave us in suspense. Answers satisfy us and give us a feeling of completeness. Music is made up of questions and answers, and it is easy to see we must have both if we are to be interested yet satisfied.

The effect of QUESTION and ANSWER in music can be expressed in several ways—through RHYTHM, through MELODY, and through HARMONY.

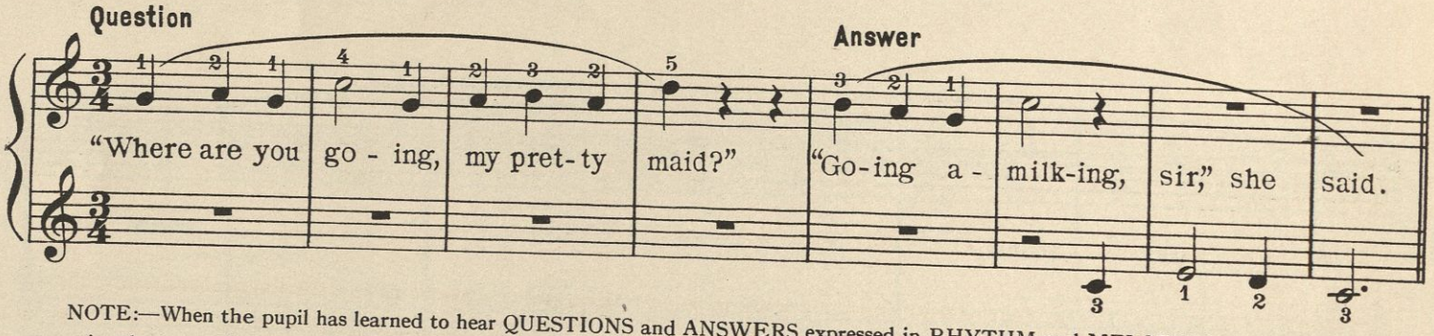
QUESTIONS AND ANSWERS AS EXPRESSED IN RHYTHM

The following is an example of the effect of QUESTION and ANSWER expressed in RHYTHM. Read the verse and follow the rhythm of the notation by tapping. You will notice that the first group —the QUESTION leaves you in doubt, but the second group—the ANSWER—ends differently and sounds final.



QUESTIONS AND ANSWERS AS EXPRESSED IN MELODY

A melody expressing a QUESTION generally goes up just as the voice does when you ask a question and it may end on any tone of the scale EXCEPT the first one. The ANSWER always ends on the first tone of the scale.



NOTE:—When the pupil has learned to hear QUESTIONS and ANSWERS expressed in RHYTHM and MELODY, he will soon be able to recognize the same effect expressed in harmony by chords.

RESOLVING CHORDS

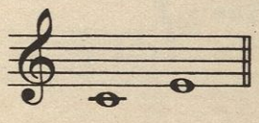
The word RESOLVE means a gradual change to something different. In music, RESOLVING A CHORD means that one chord PASSES to some other more RESTFUL chord.

The RESOLUTION of a RESTLESS chord to a RESTFUL one is satisfying to the ear and corresponds to the ANSWER of a spoken question.

THE MUSICAL WAY to play and write CHORD RESOLUTIONS is to hear and know EACH TONE that makes up the restless chord and ALLOW EACH SEPARATE TONE TO MOVE TO ITS NEAREST RESTFUL NEIGHBOR.

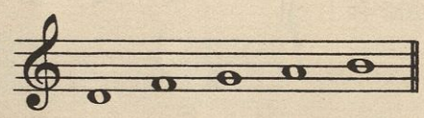
There are TWO RESTFUL TONES
in every scale

The RESTFUL TONES in the scale of C major

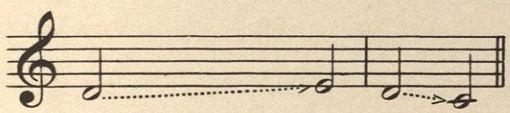


There are FIVE RESTLESS TONES
in every scale

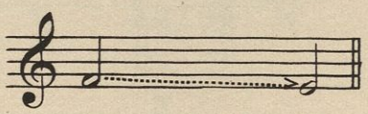
The RESTLESS TONES in the scale of C major



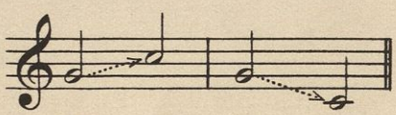
Each RESTLESS TONE has nearby some RESTFUL TONE towards which it reaches out and wants to go. For example in the C major scale.



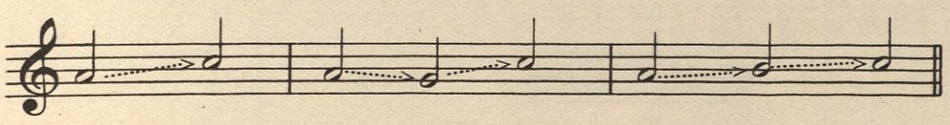
D moves easily to E or to C



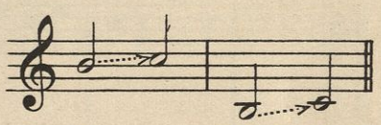
F moves easily to E



G moves up or down to C



A moves direct to C or it may go first to G or to B and then to C



B moves easily to C

TEACHER'S NOTE:—**The student should know the scale tones well, and learn to hear and feel the natural musical direction toward which each one tends to go.** Such training will instil good musical taste, enable him to recognize good writing from bad, and help him to avoid the constant errors made by those who study harmony only according to rule, as though it were a problem in mathematics.

G's CHORD to C's CHORD—V to I

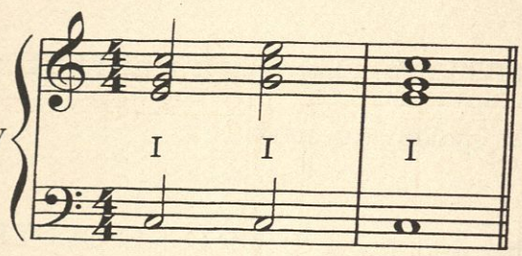
KEY OF C MAJOR

THE MUSICAL WAY

We have learned to recognize the TONIC CHORD—I—built on C, also the DOMINANT CHORD —V—built on G. We shall now COMBINE these two in the MUSICAL WAY.

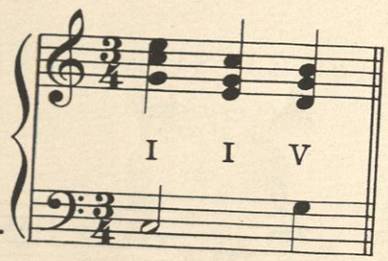
The TONIC CHORD is a RESTFUL CHORD. It contains the two RESTFUL tones, C and E.

Play it this way

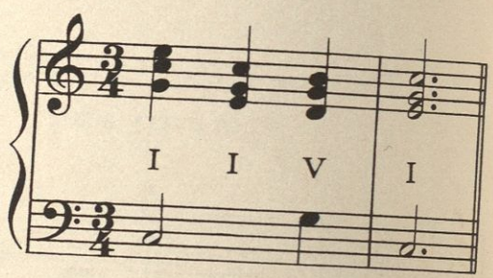


The DOMINANT CHORD is a RESTLESS CHORD. It contains G, B and D all of which are RESTLESS TONES.

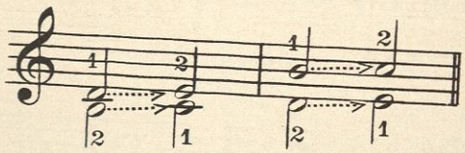
Play it! Our ears tell us that it is not complete.

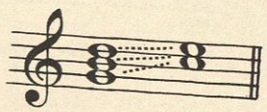
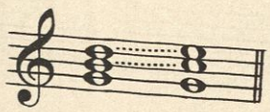


Now play it again and add the TONIC CHORD. At once you recognize the difference. See how complete it sounds.



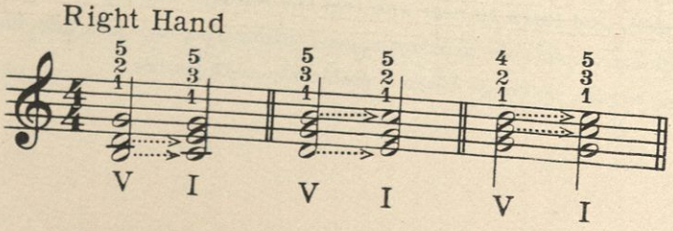
If we separate the tones of the chord it is easier to see how each one moves. Play B with the left hand, D with the right, and notice how naturally they move to C and E, their nearest restful neighbors.



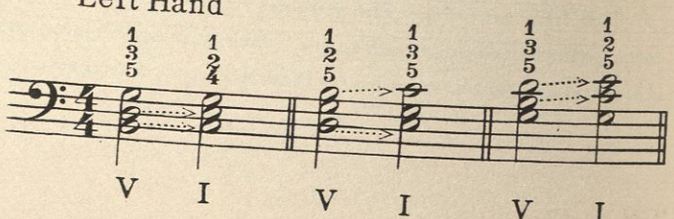
G naturally inclines up to C like this:  but we want three tones in our C chord and as G appears in both chords we will let it remain where it is and only move B and D like this: 

Below is the G chord moving in the musical way to the C chord, in all three positions and on both clefs.

Right Hand



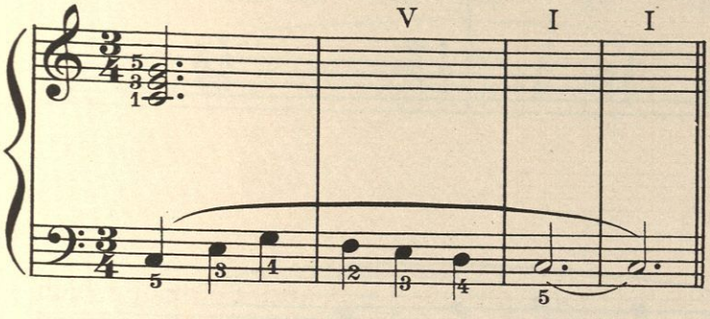
Left Hand

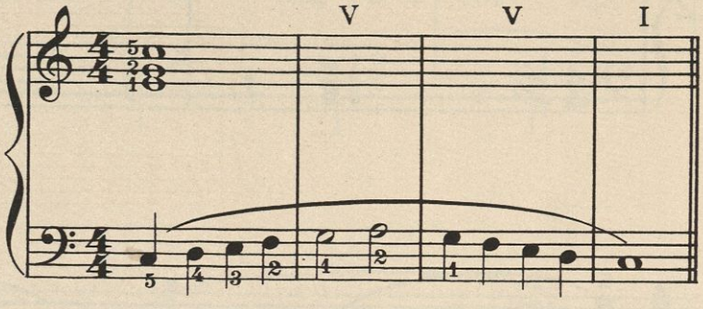


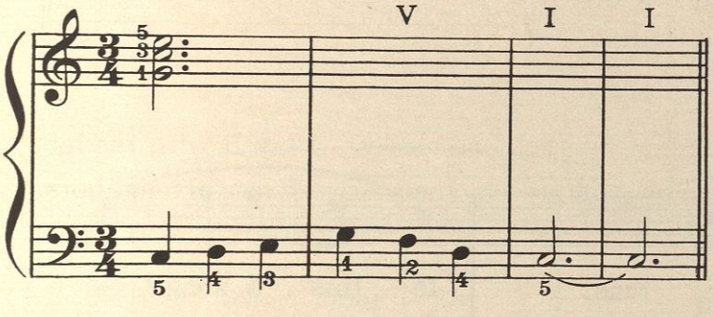
Key of C Major

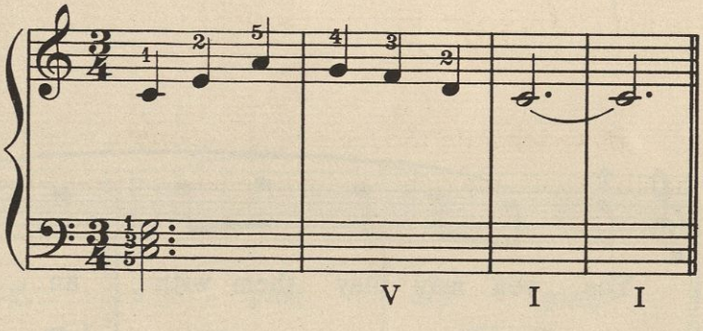
Melodies to be Harmonized

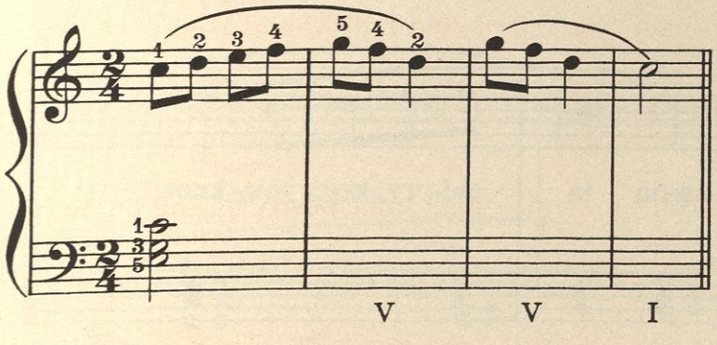
Play the following and supply the G and C Chords in the best positions to follow musically the first chord given.

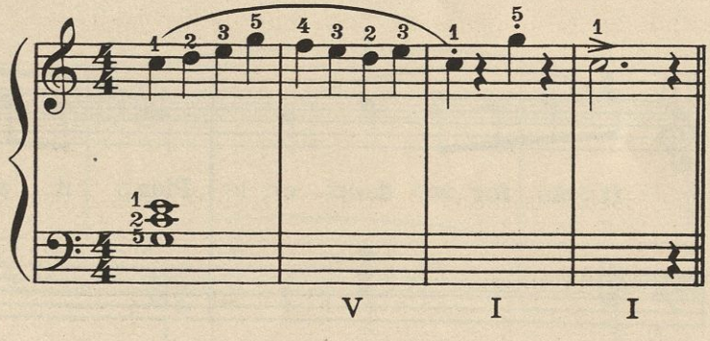








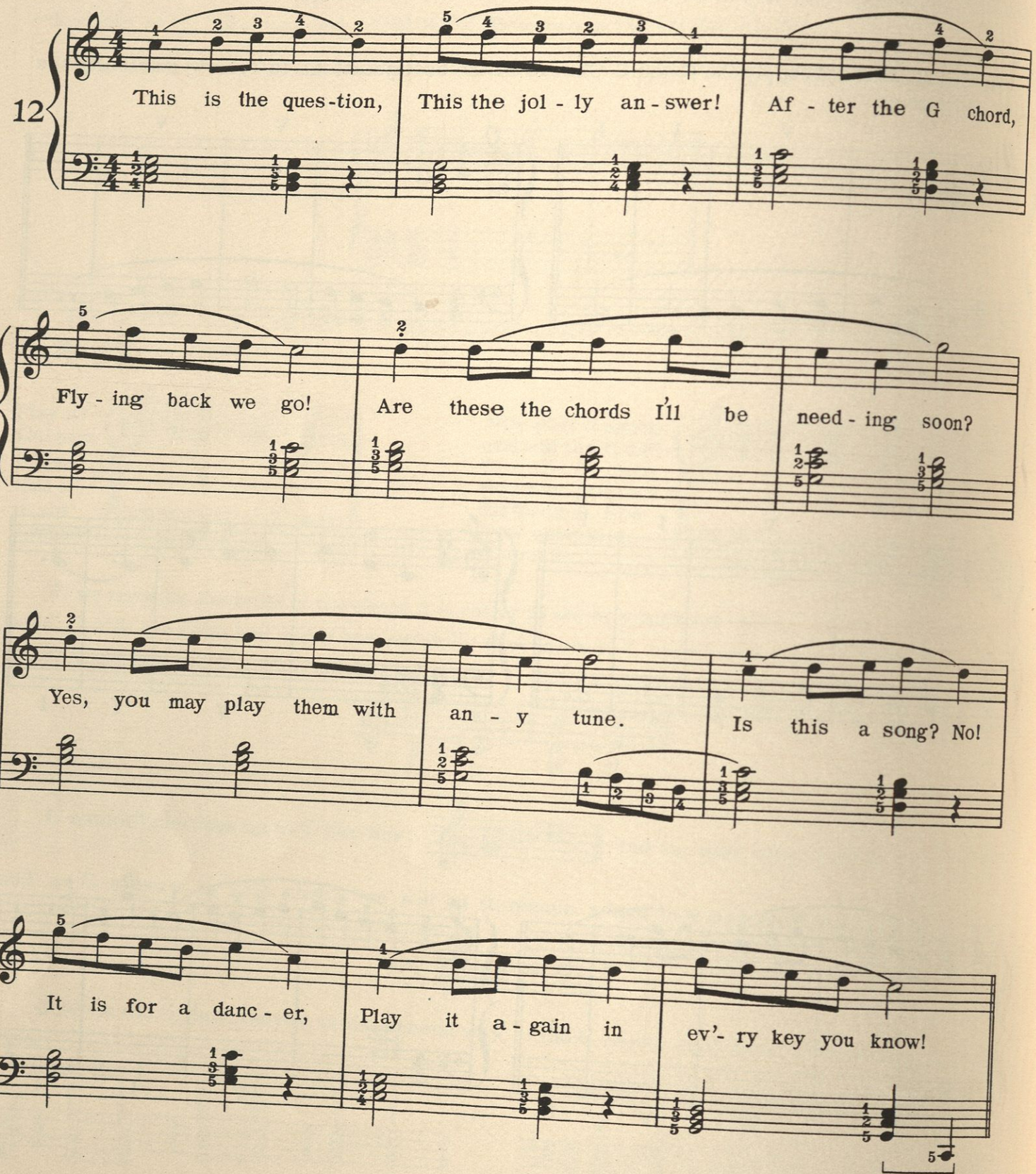




C and G CHORDS

All positions - Left hand

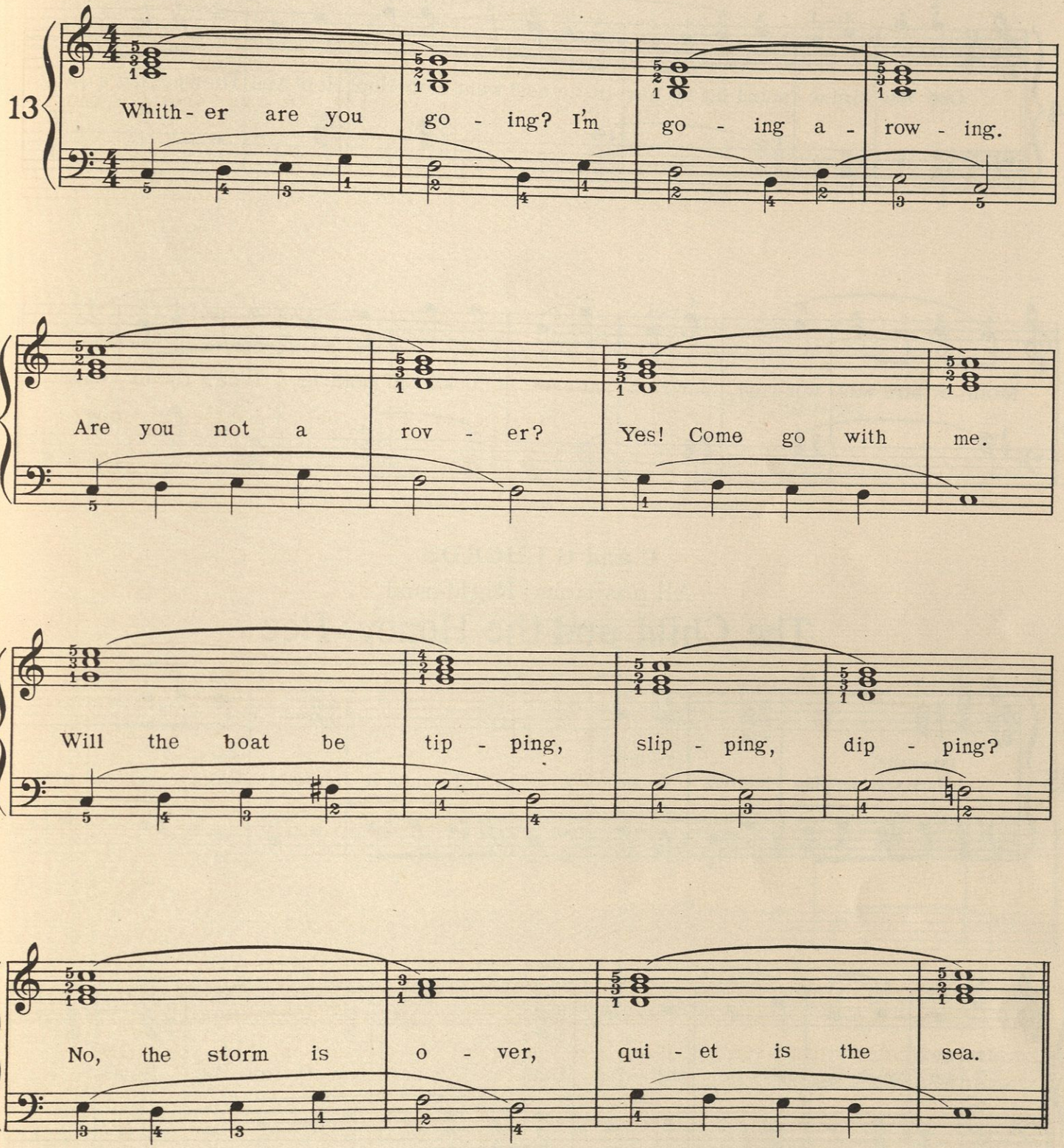
Questions



C and G CHORDS

All positions - Right hand

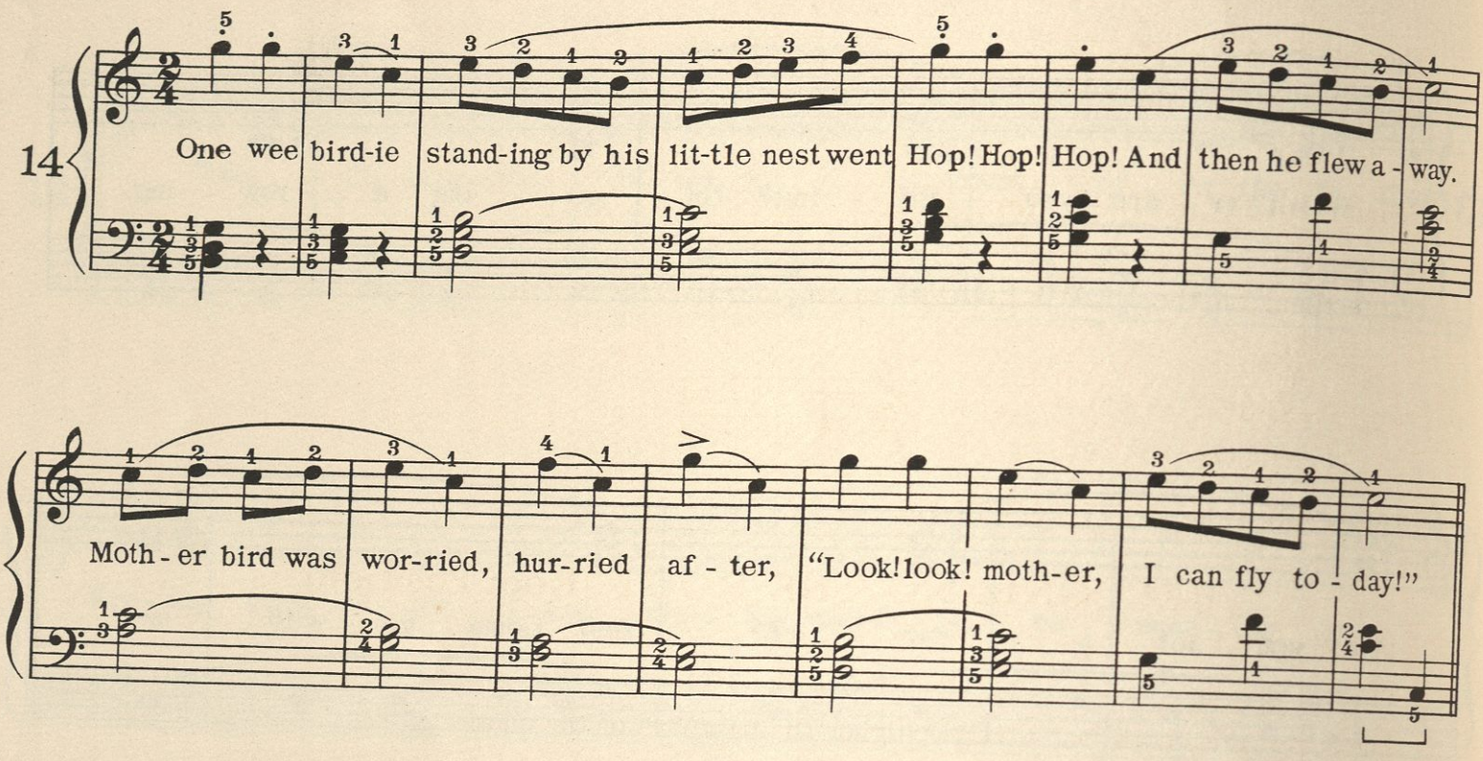
After The Storm.



C and G CHORDS

All positions - Left hand

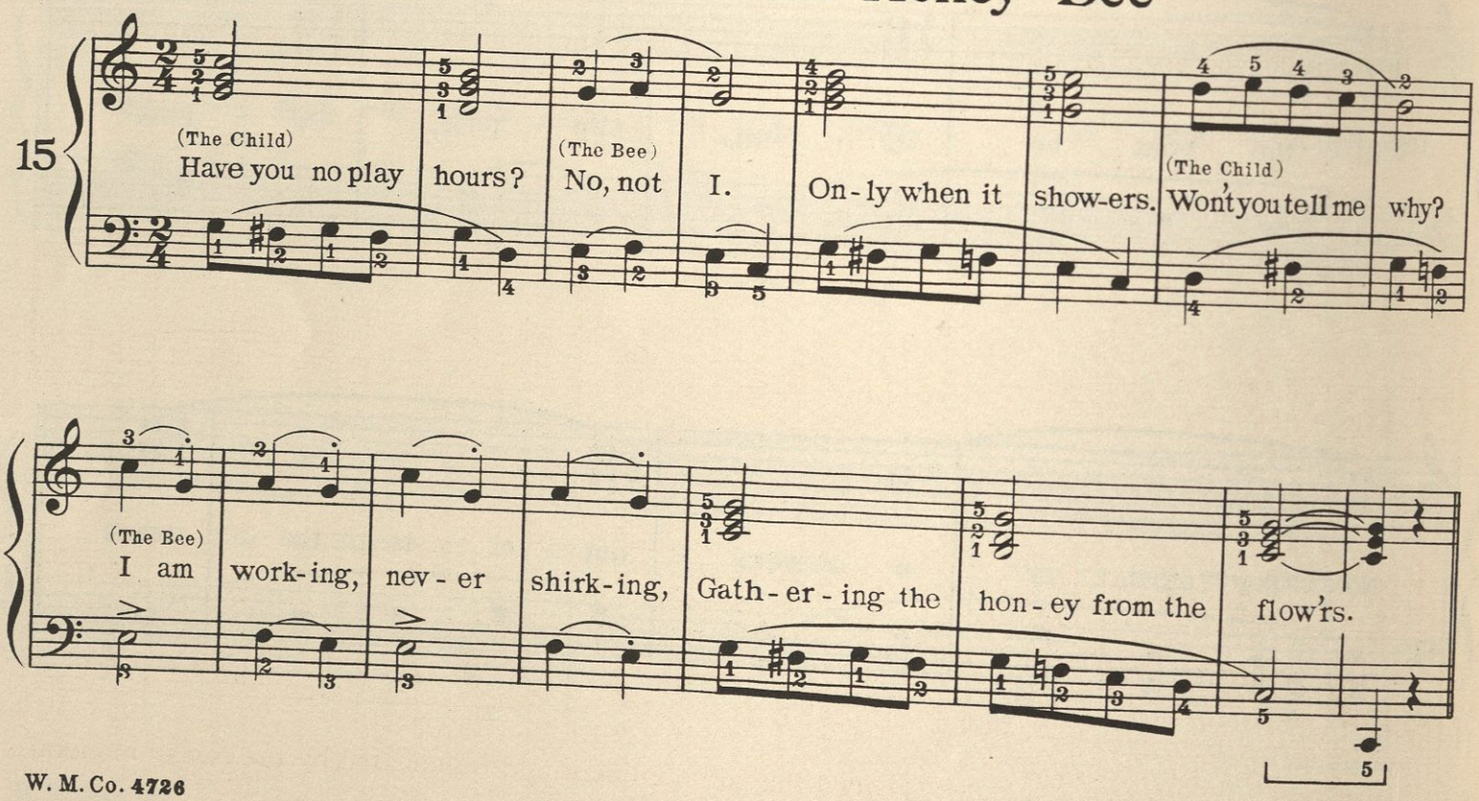
The First Flight



C and G CHORDS

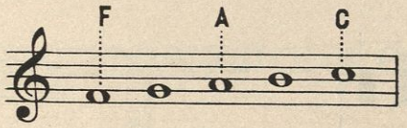
All positions - Right hand

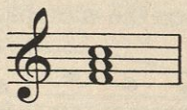
The Child and the Honey - Bee



F's CHORD

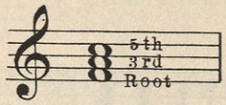
Locate the THREE TONES that make F's Chord.

They are F. A. C. 

Sound them TOGETHER 

Write them on the BLACKBOARD or in your NOTE-BOOK

this way C—5th
A—3rd
F—ROOT

AND *this way* 

This is called the ROOT POSITION.

RECOGNIZING THE ROOT (Root Position)

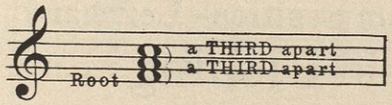
The ROOT is F.

The 3rd of this chord is a THIRD above the ROOT.

The 5th of this chord is a THIRD higher than the 3rd of the chord.

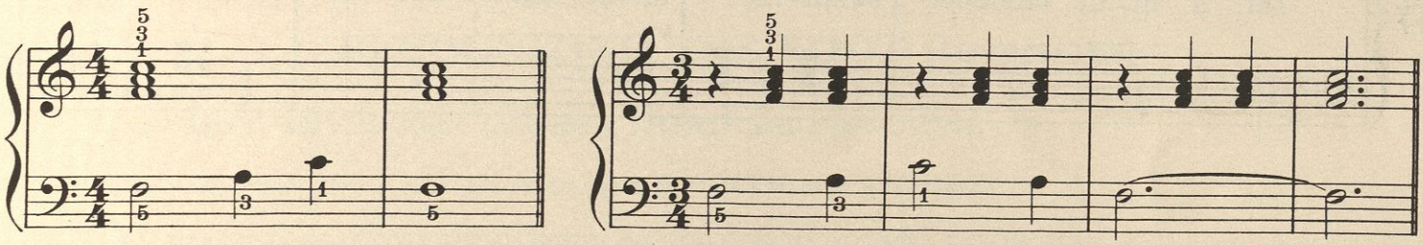
This chord contains two THIRDS, one above the other.

The ROOT is therefore AT THE BOTTOM.

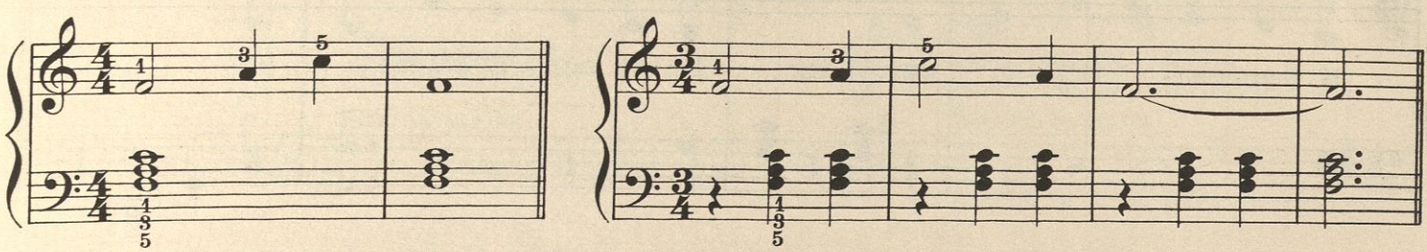


In the following exercises and pieces the pupil may place the numeral IV above or below each F chord. He should always name the position and locate the ROOT.

Root Position - Right hand



Root Position - Left hand

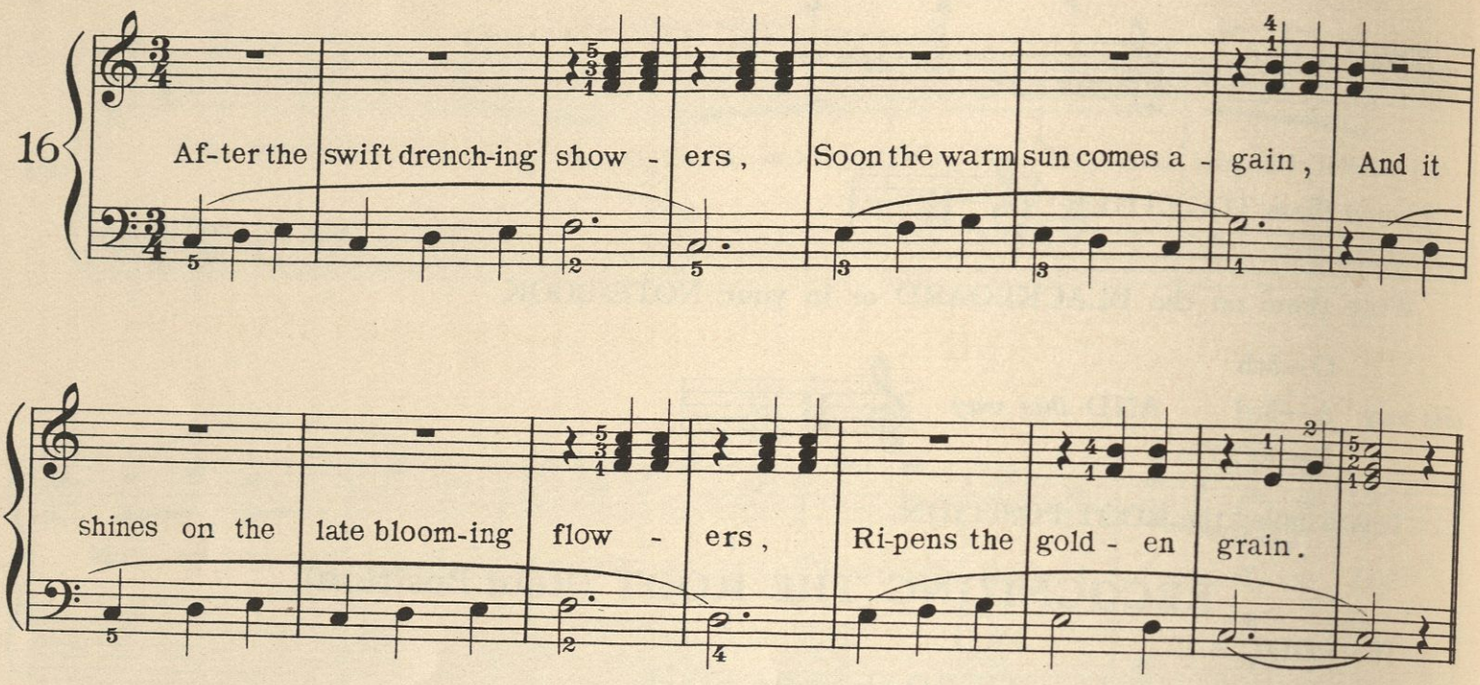


In the Key of C major F's chord is called the sub-dominant and is indicated by the roman numeral IV.

F's CHORD

Root position - Right hand

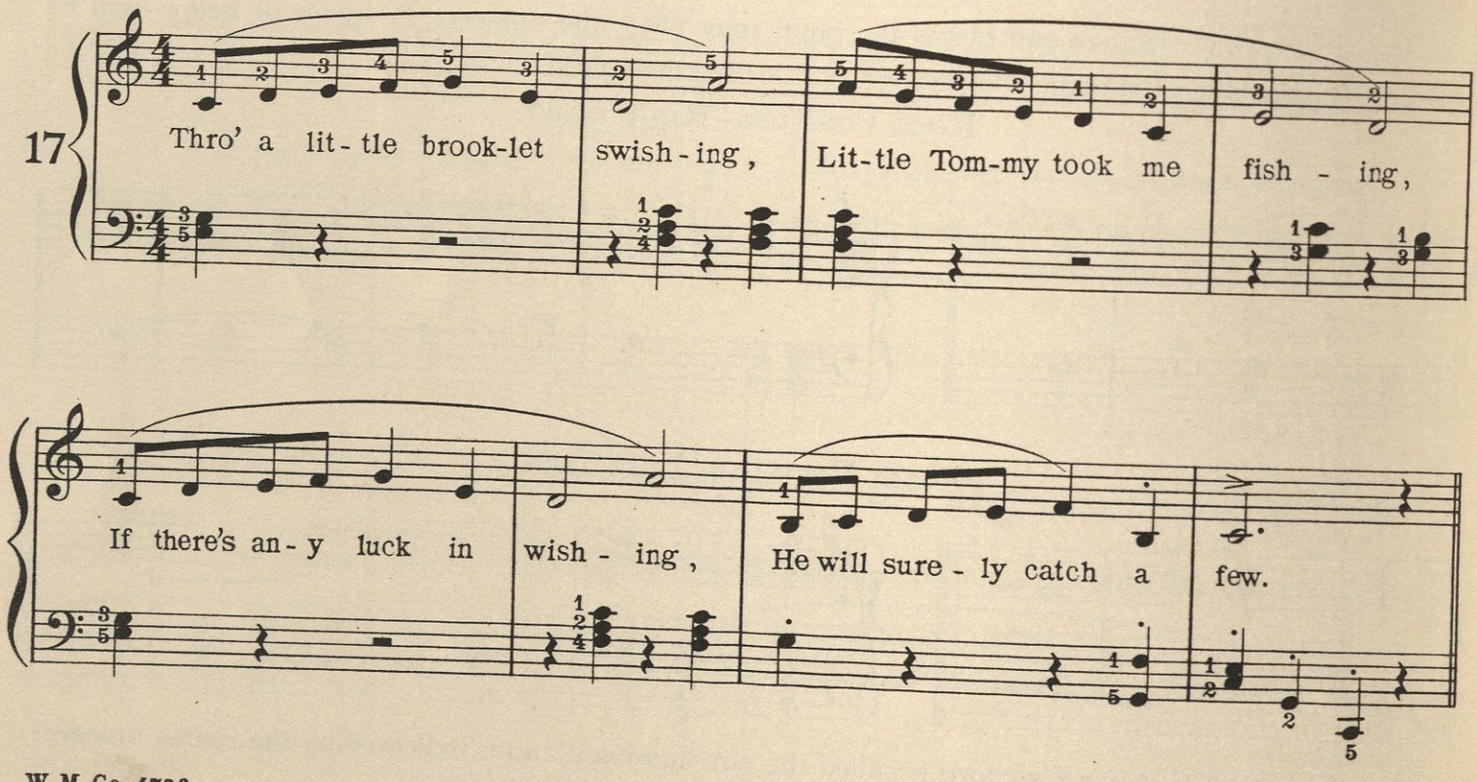
Indian Summer



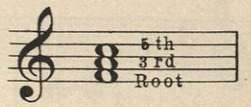
F's CHORD

Root position - Left hand

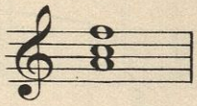
Fishing



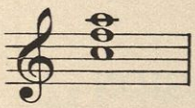
INVERSIONS OF F's CHORD

F's CHORD is: C...5th A...3rd F...Root 

This is called the ROOT position.

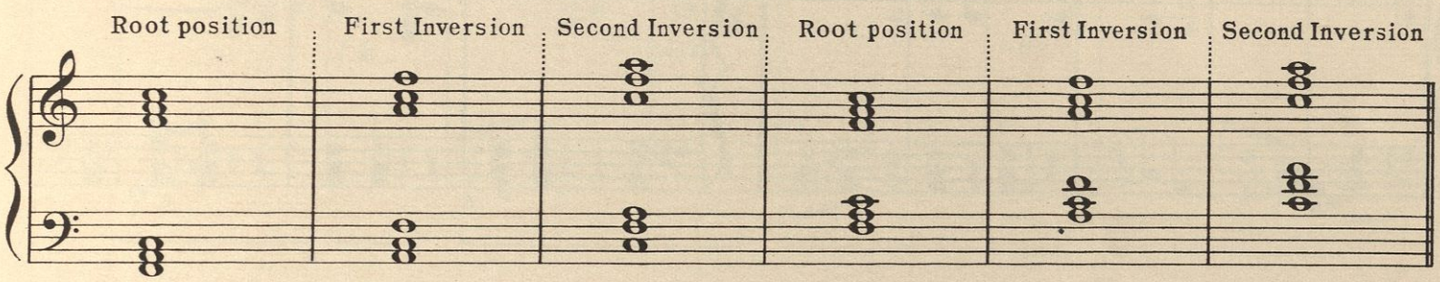
We may arrange the letters in different order and when F is INVERTED from the BOTTOM to the TOP thus: F...Root C...5th A...3rd  This CHORD is called the FIRST INVERSION.

Now we will INVERT A from BOTTOM to TOP

thus: A...3rd F...Root C...5th  This CHORD is called the SECOND INVERSION.

It is still F's CHORD and F is the ROOT in all three positions.

Play the following:

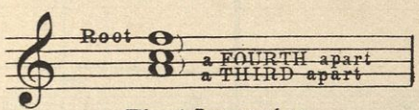


RECOGNIZING THE ROOT (Inversions)

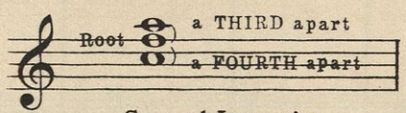
The FIRST INVERSION contains a THIRD and a FOURTH.

The SECOND INVERSION contains a FOURTH and a THIRD.

The ROOT of both INVERSIONS is AT THE TOP of THE FOURTH.



First Inversion

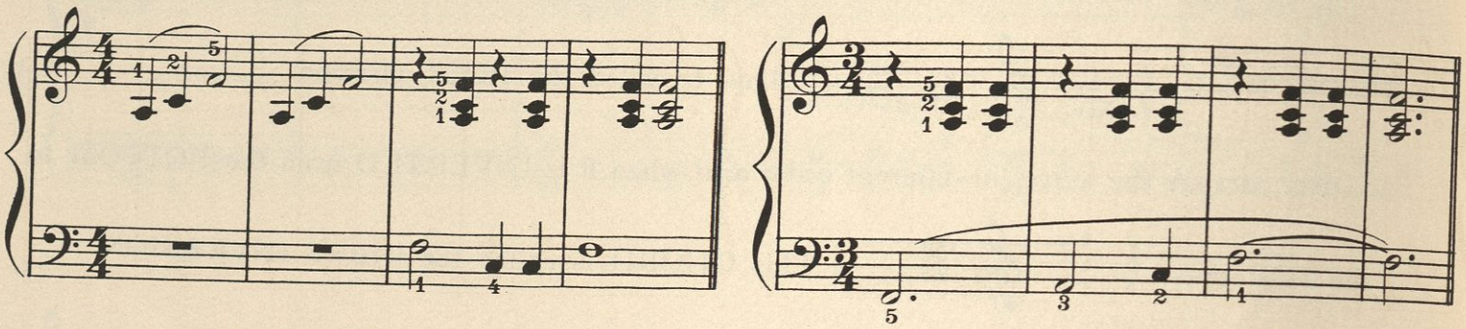


Second Inversion

F's CHORD

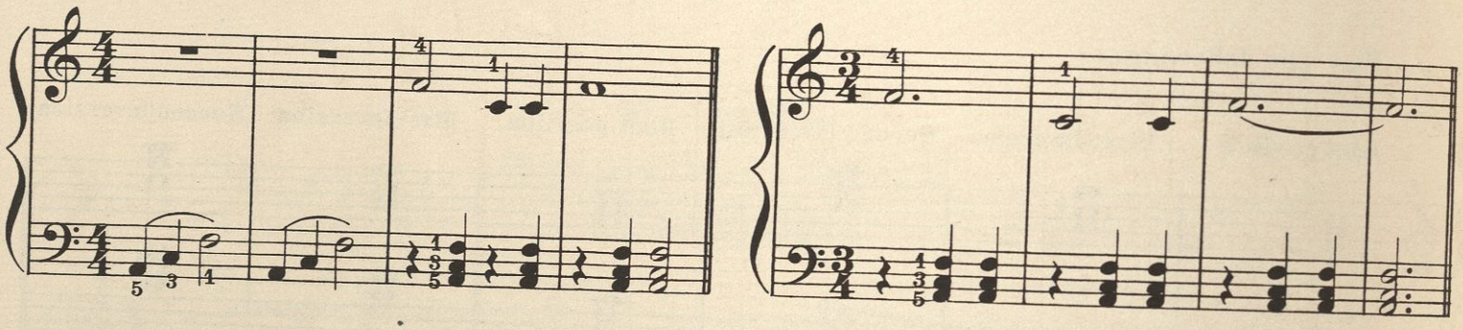
FIRST INVERSION

Right hand



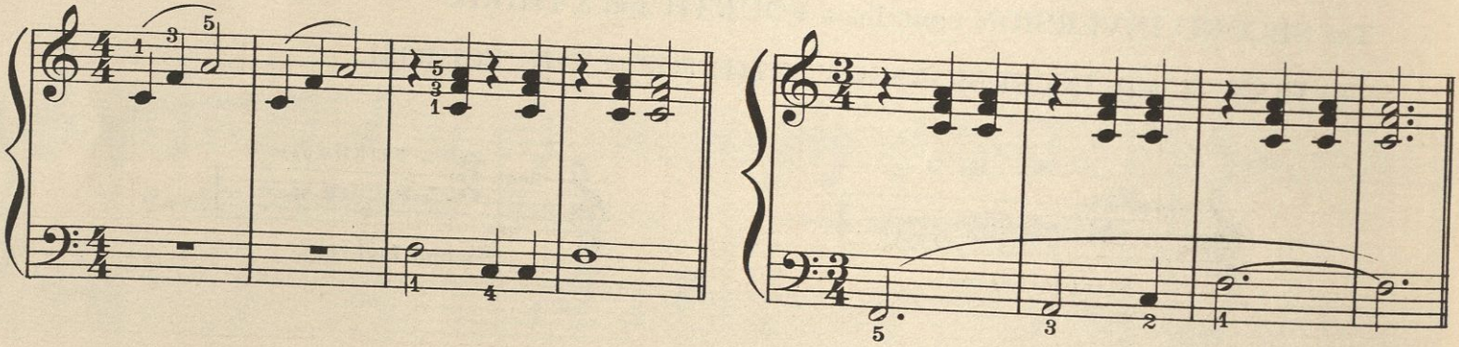
FIRST INVERSION

Left hand



SECOND INVERSION

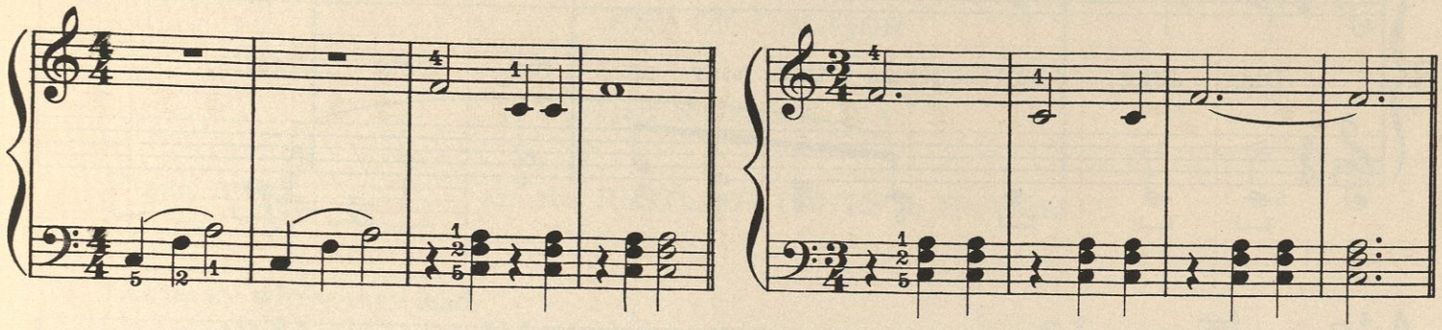
Right hand



F's CHORD

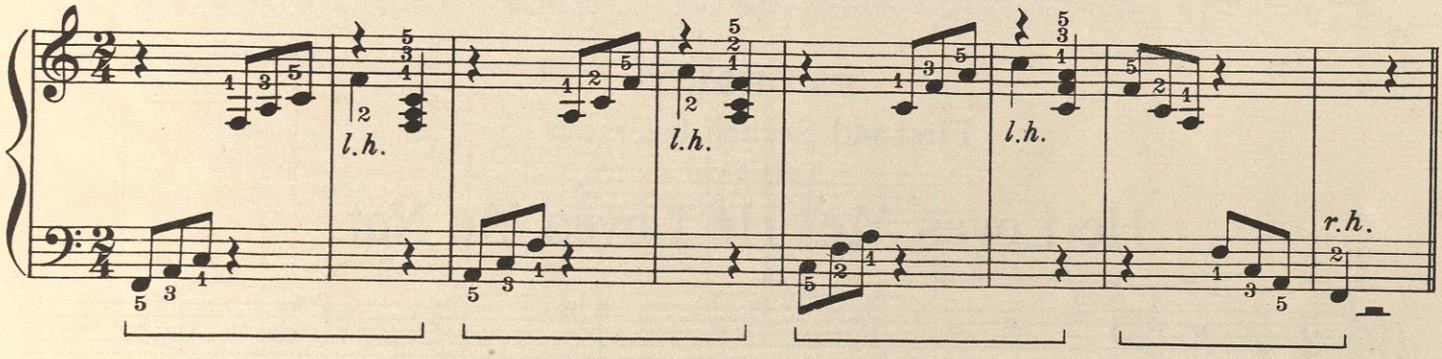
SECOND INVERSION

Left hand



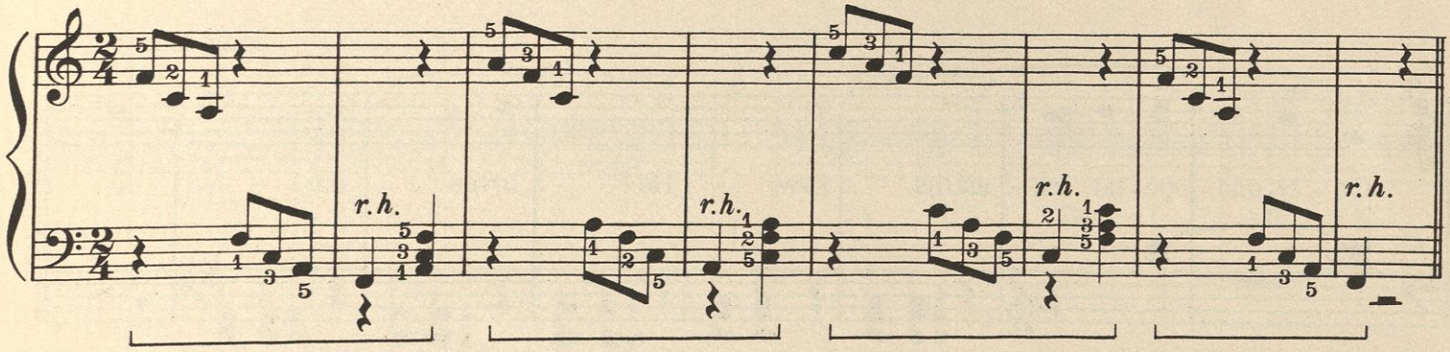
ALL THREE POSITIONS

Hands Crossing



ALL THREE POSITIONS

Hands Crossing

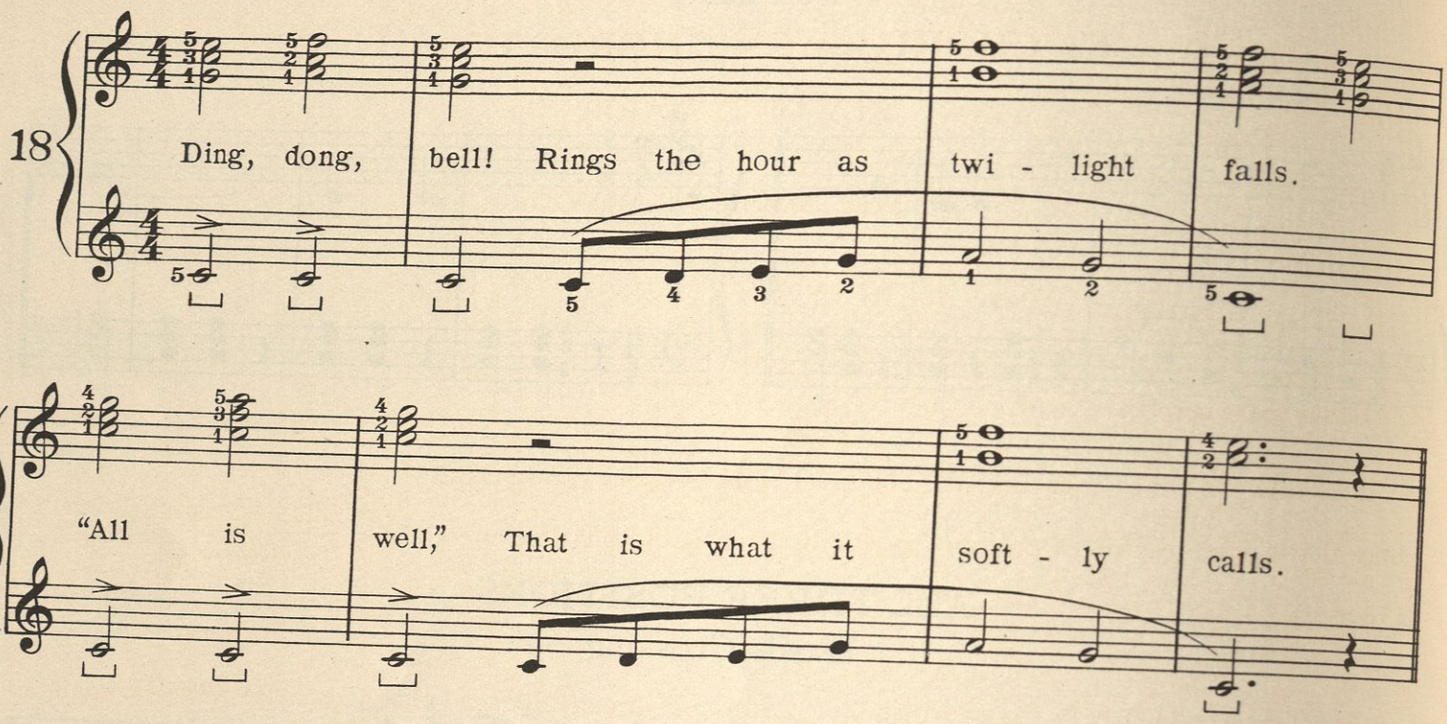


F's CHORD

First and Second Inversion

Right hand

The Church Bell's Message

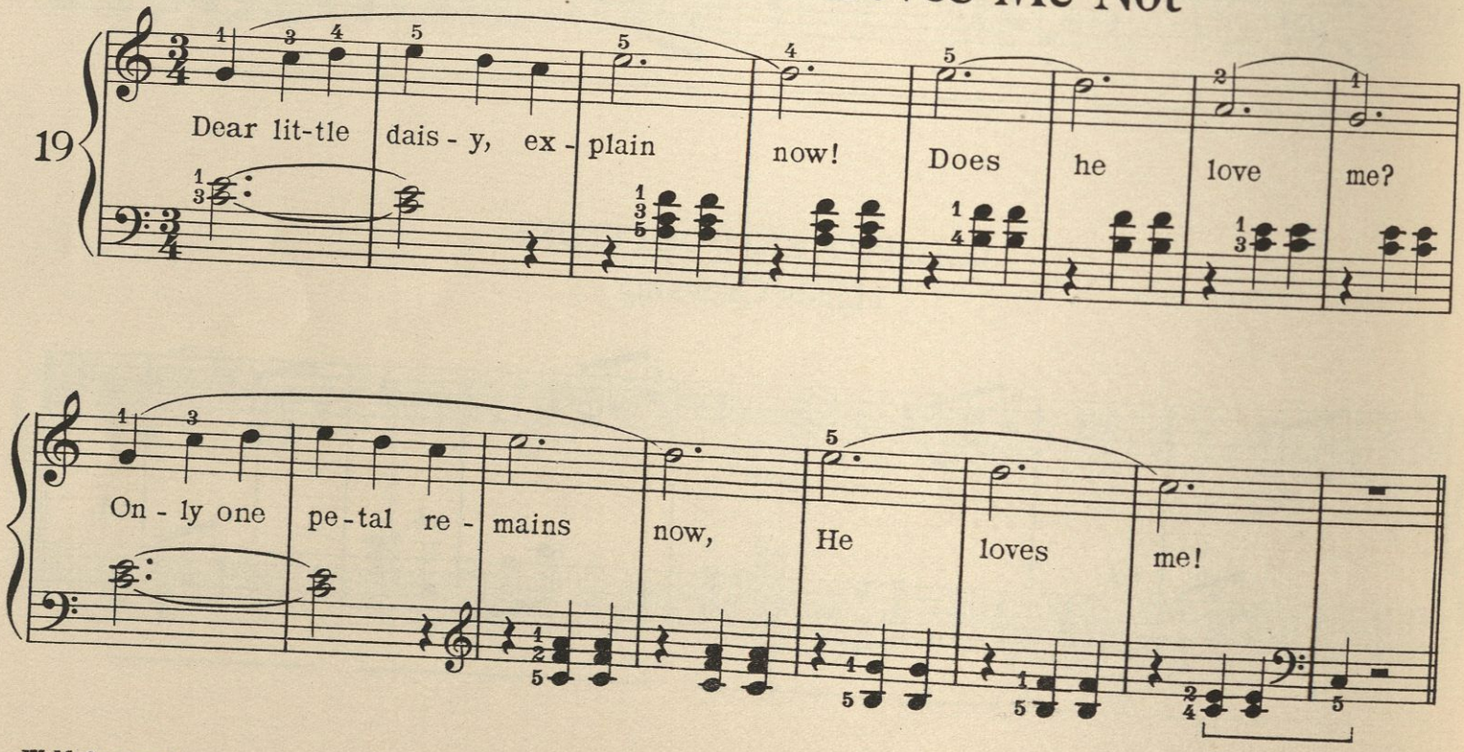


F's CHORD

First and Second Inversion

Left hand

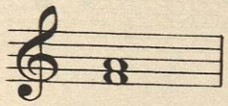
He Loves Me - He Loves Me Not



F's CHORD to C's CHORD—IV to I

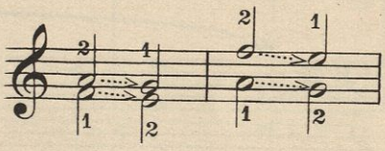
KEY OF C MAJOR

THE MUSICAL WAY

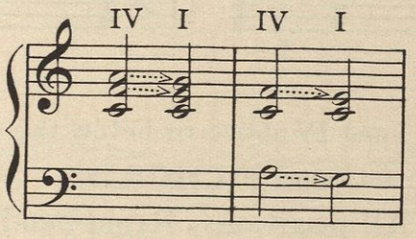
F and A  are the RESTLESS TONES in F's chord.

Let us see where they lead.

Play the two tones together, WITH BOTH HANDS. Listen and notice that each tone follows its natural inclination and that the effect is pleasing.

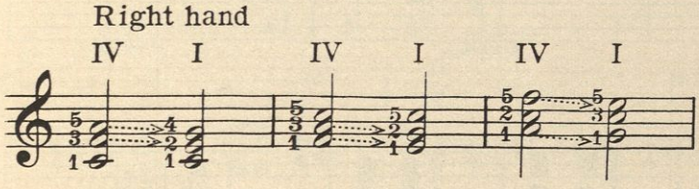


The THIRD TONE in F's chord is C. You have already learned that it is a RESTFUL tone, so we shall keep it stationary and only move F and A.

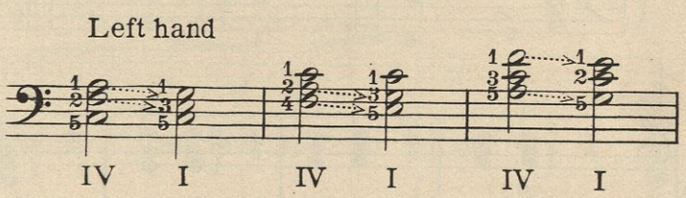


Below is the F chord moving to the C chord in the MUSICAL WAY, in all three positions and on both clefs.

Right hand



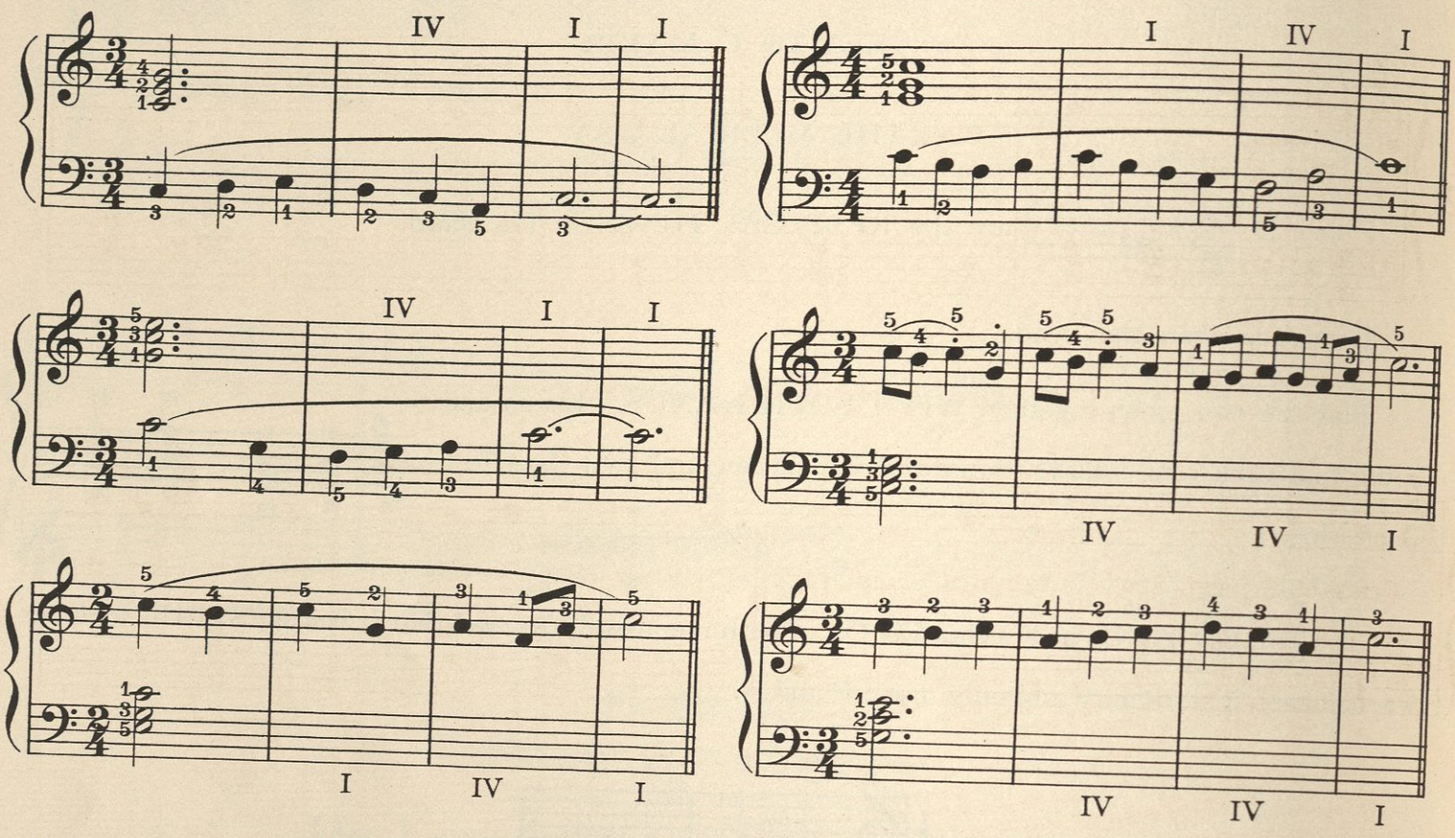
Left hand



Key of C Major

Melodies to be Harmonized

Play the following and supply the F and C chords in the best positions to follow musically the first chord given.

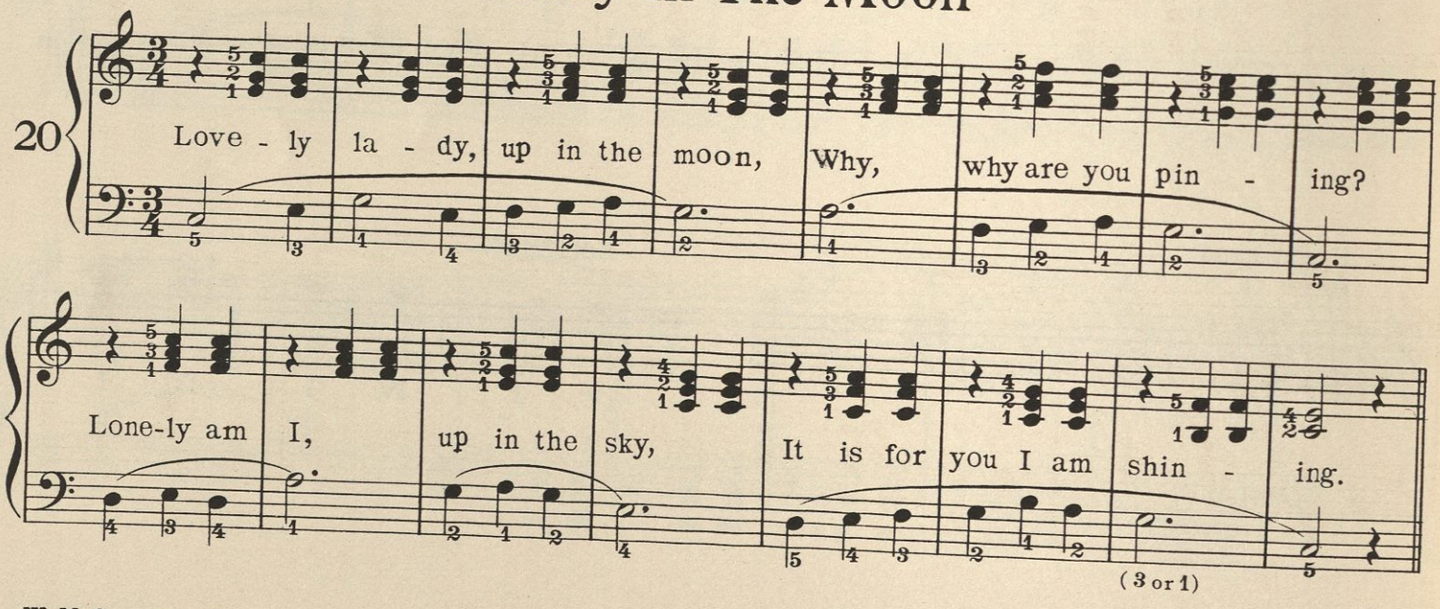


The pupil may place the numerals I and IV above or below the C and F chords in the following pieces.

C and F CHORDS

All positions - Right hand

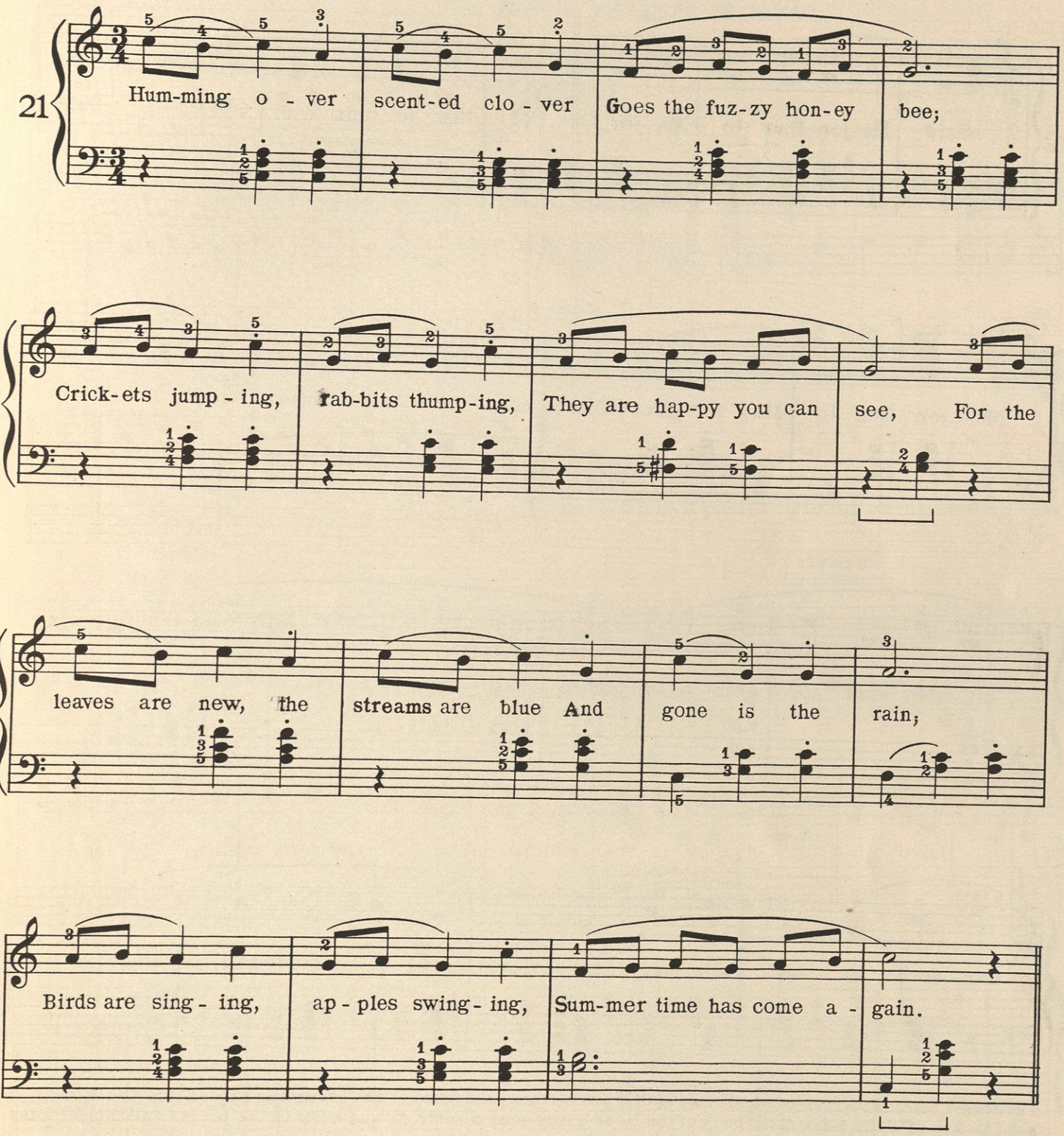
Lady In The Moon



C and F CHORDS

All positions-Left hand

Signs of Summer

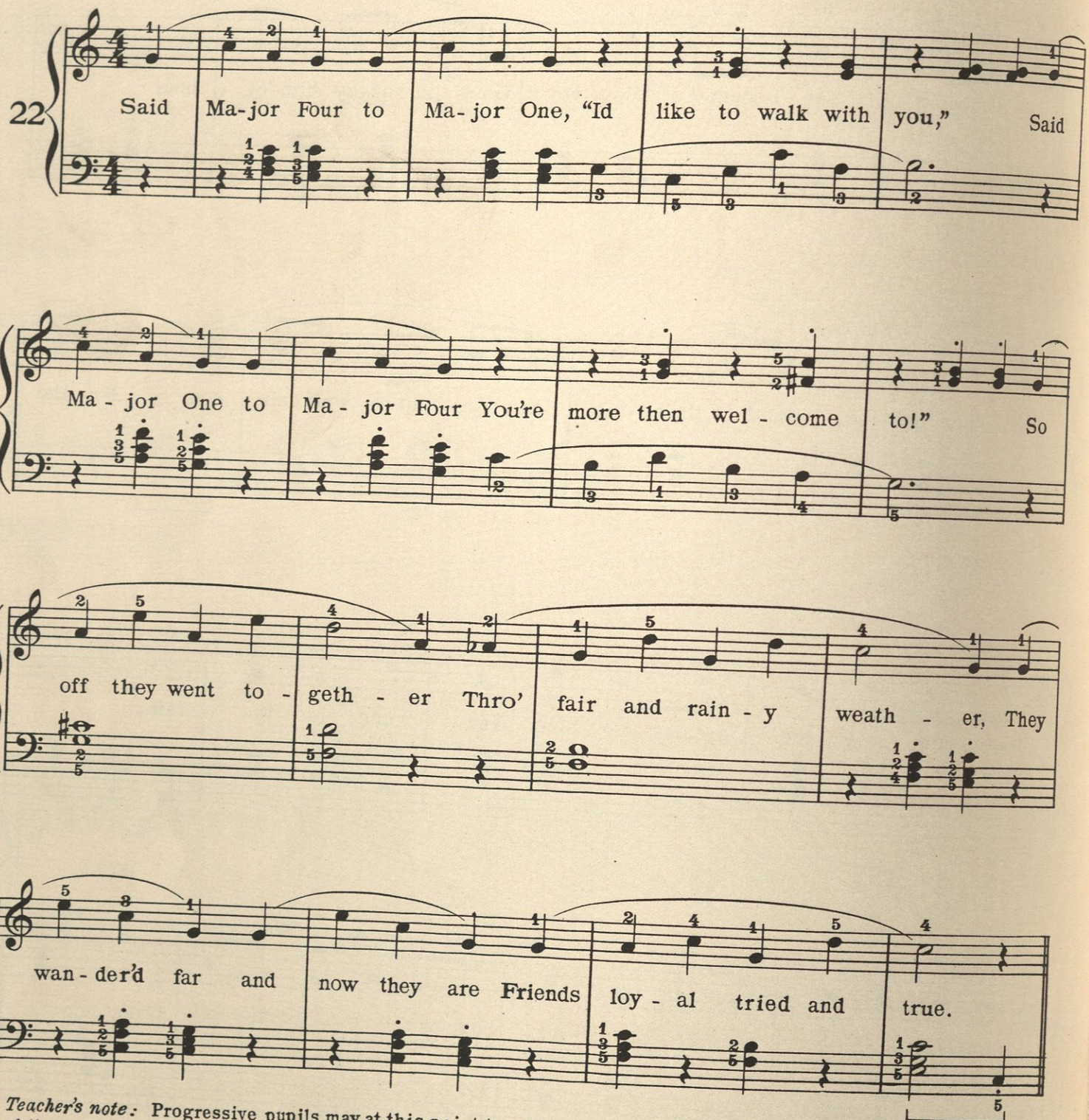


C and F CHORDS

All positions

Melody alternating between both hands

Brother Commander



Teacher's note: Progressive pupils may at this point transpose some of the foregoing pieces into the Key of G and the key of F. An index at the back of the book gives some directions and a list of the pieces suitable for transposition.

C, F and G Chords – I, IV and V

Key of C Major

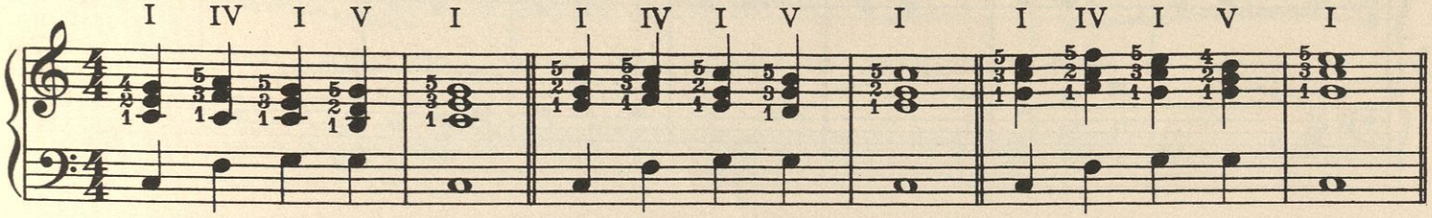
Chord Resolution

In the Key of C major C's chord is the TONIC chord I
G's chord is the DOMINANT chord V
F's chord is the SUB-DOMINANT chord IV

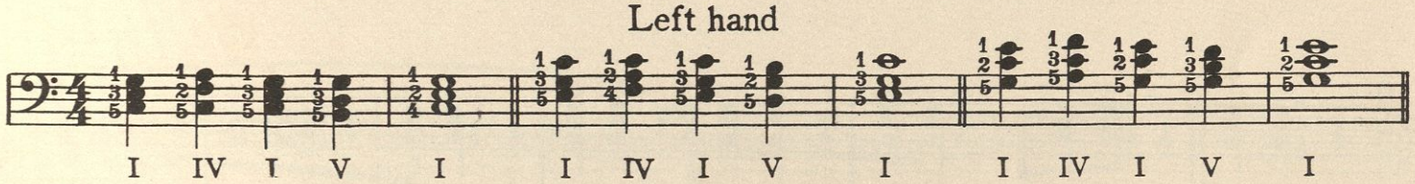
The pupil will now use all three chords and RESOLVE finally to the TONIC chord.
Always move each chord to the POSITION which is NEAREST AT HAND.

The Musical Way

Right hand

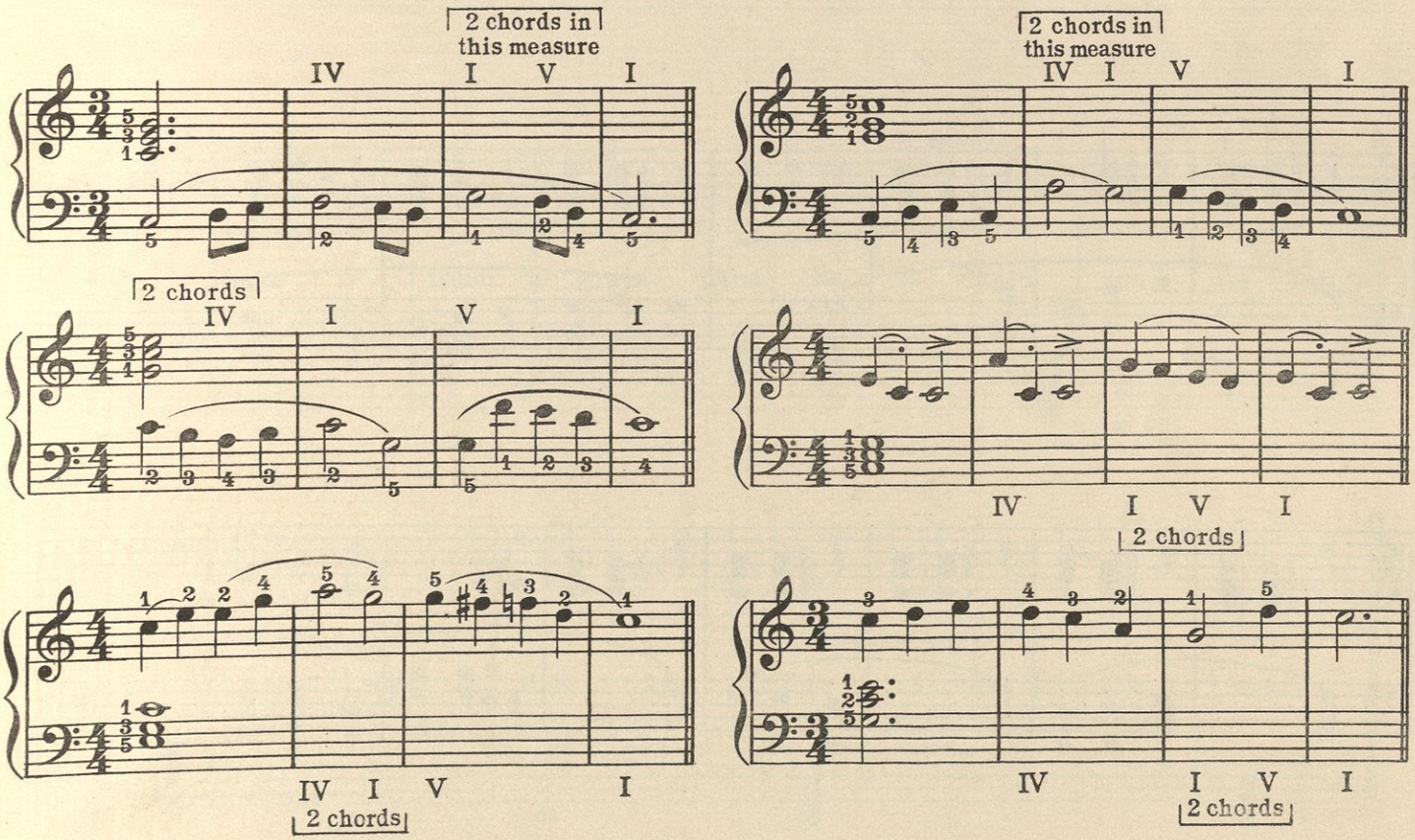


Left hand



Melodies to be Harmonized

Play the following and supply the F, C and G chords in the best positions to follow musically the first chord given.

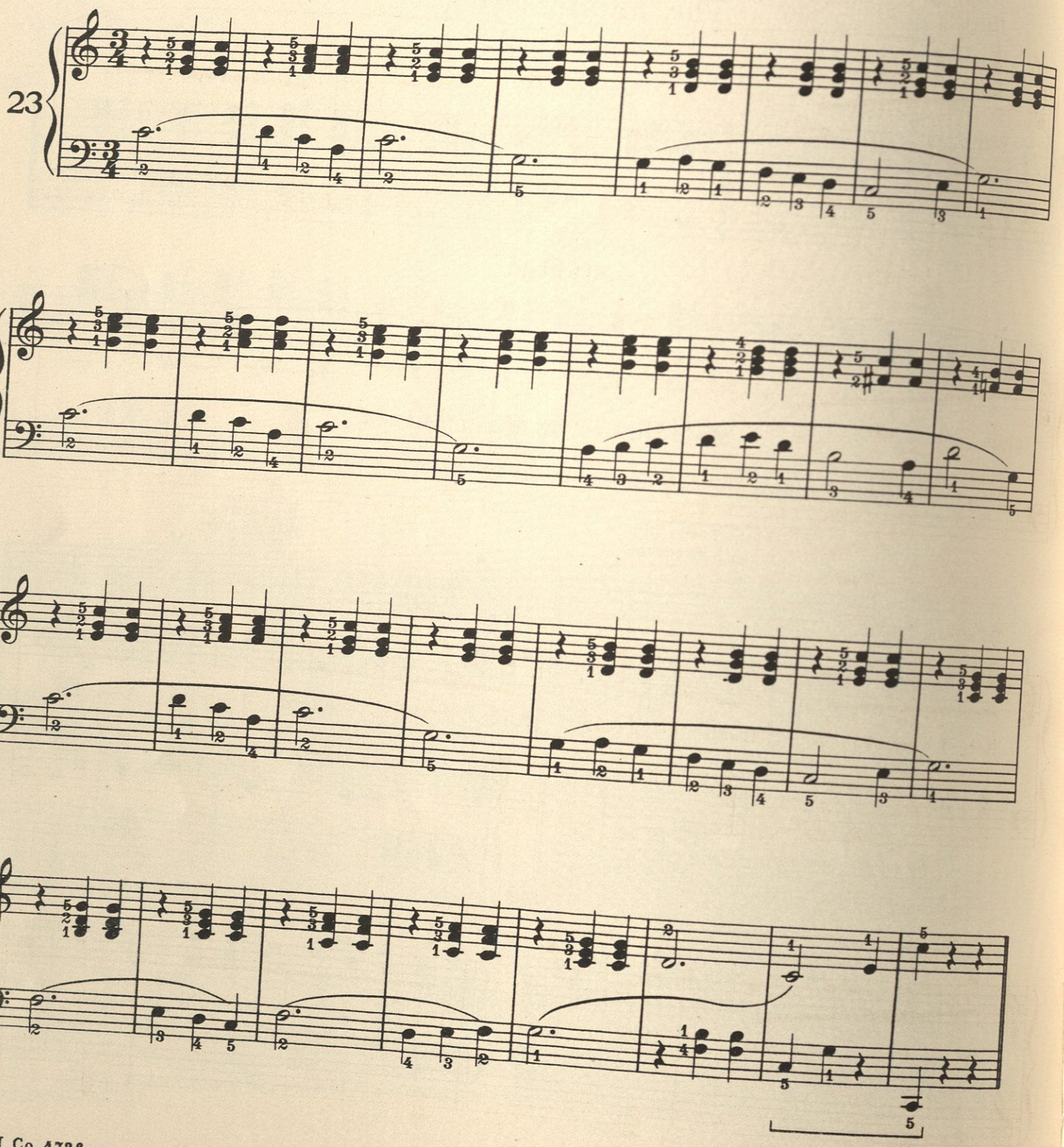


The pupil may place the numerals I, IV and V above or below the Chords in the following pieces.

C, F and G CHORDS

All positions - Right hand

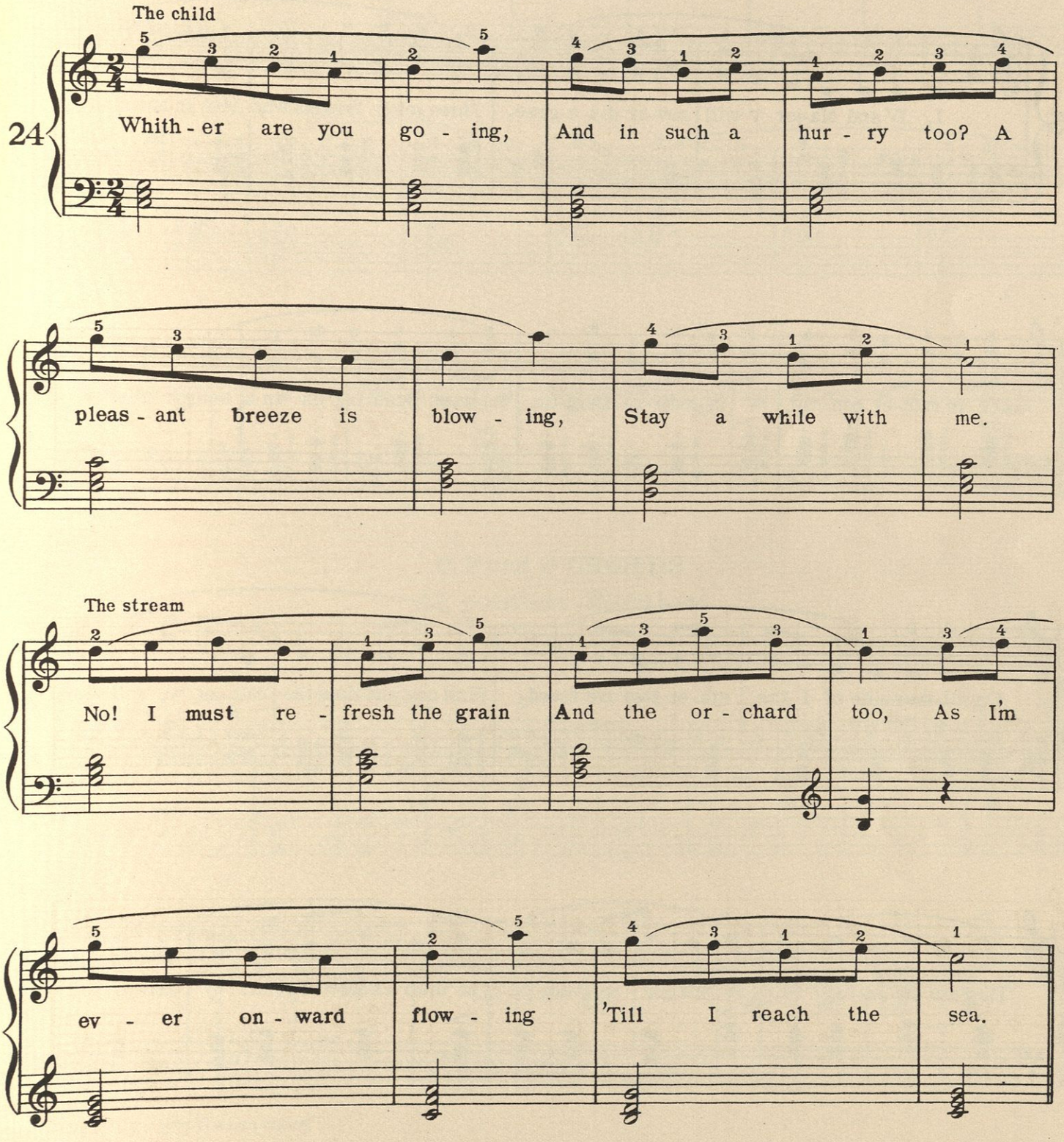
The Majors Go A-Courting



C, F and G CHORDS

All positions - Left hand

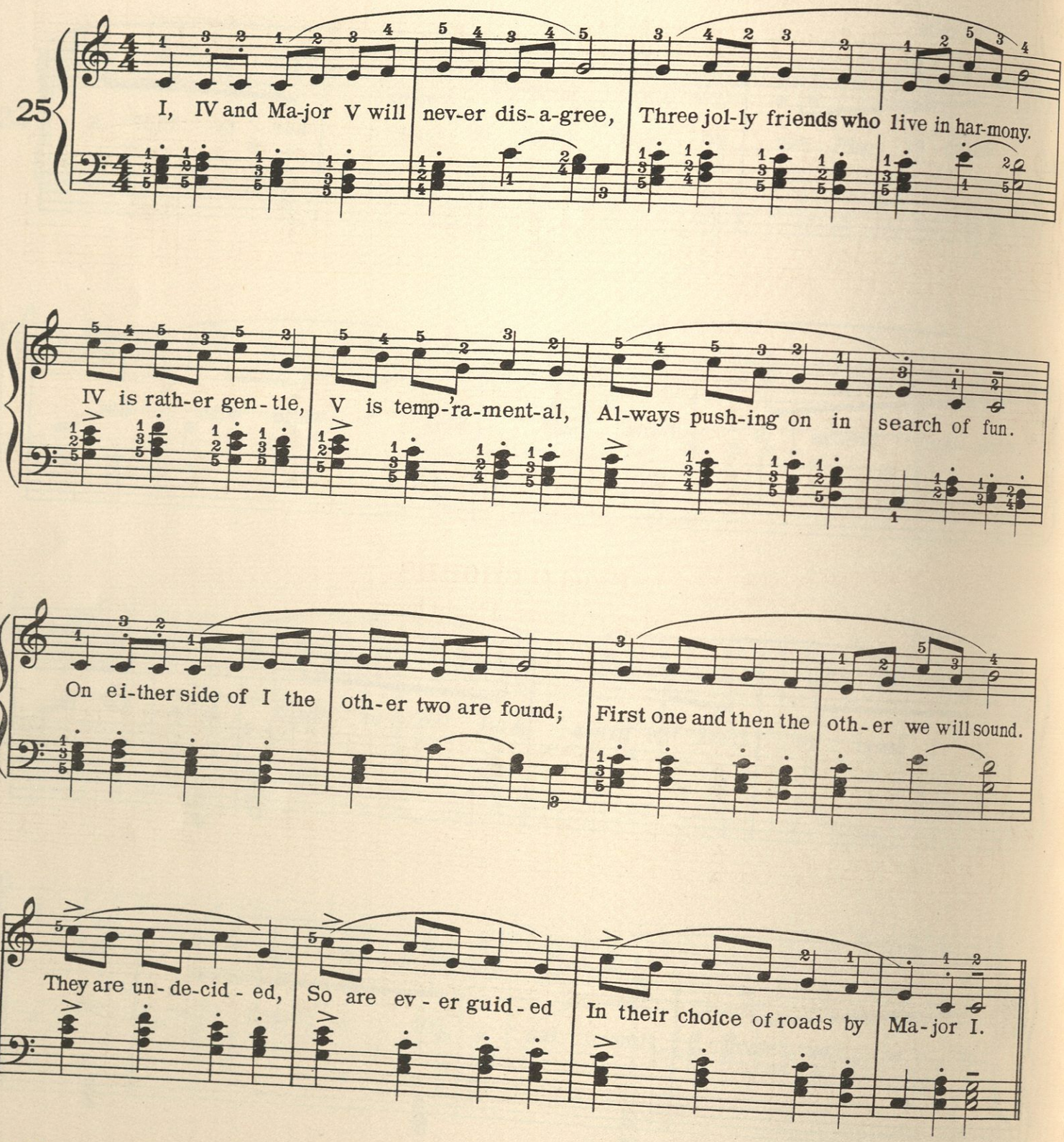
The Busy Stream



C, F and G CHORDS

All positions - Left hand

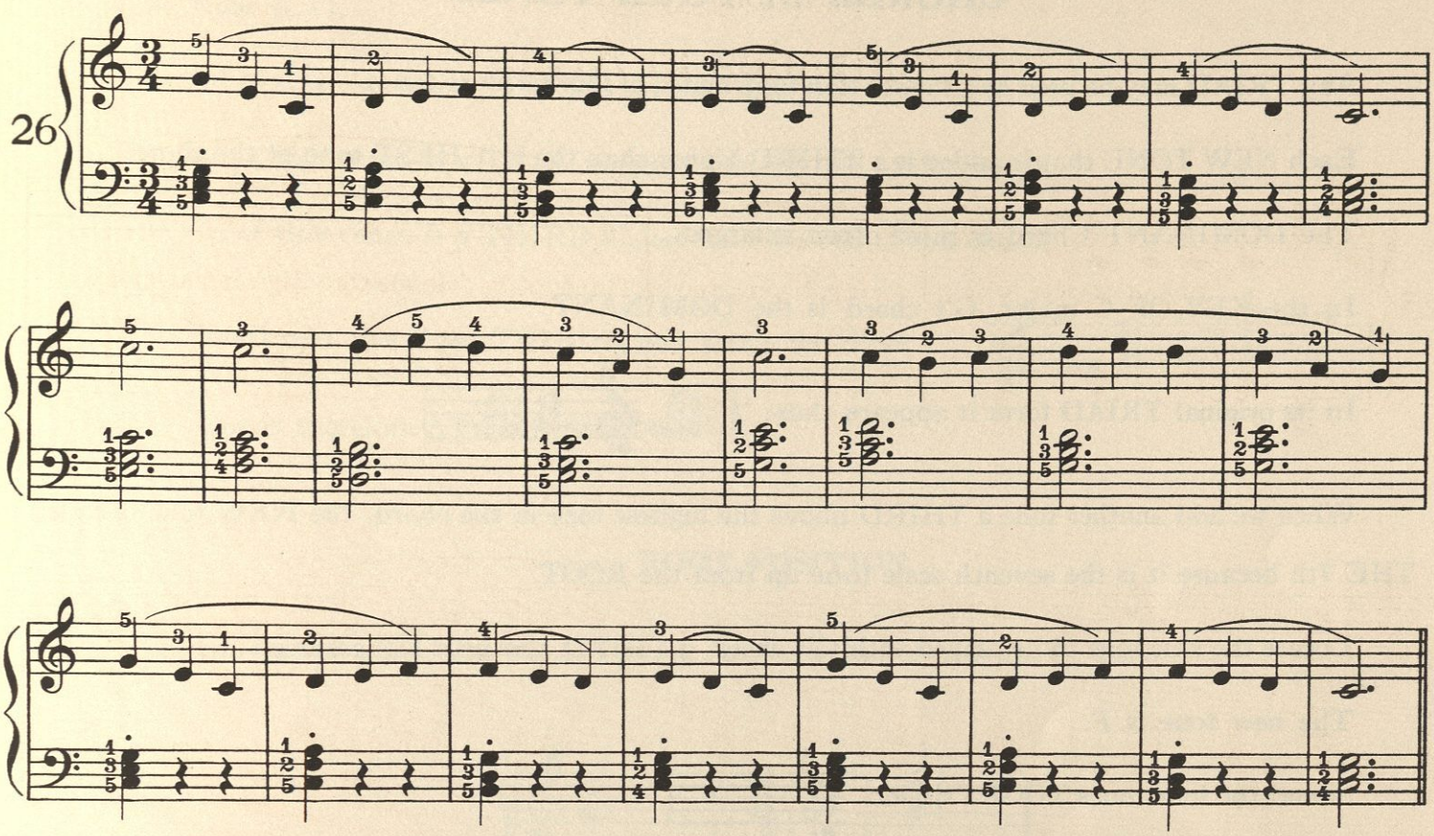
Comrades in Arms



C, F and G CHORDS

All positions - Left hand

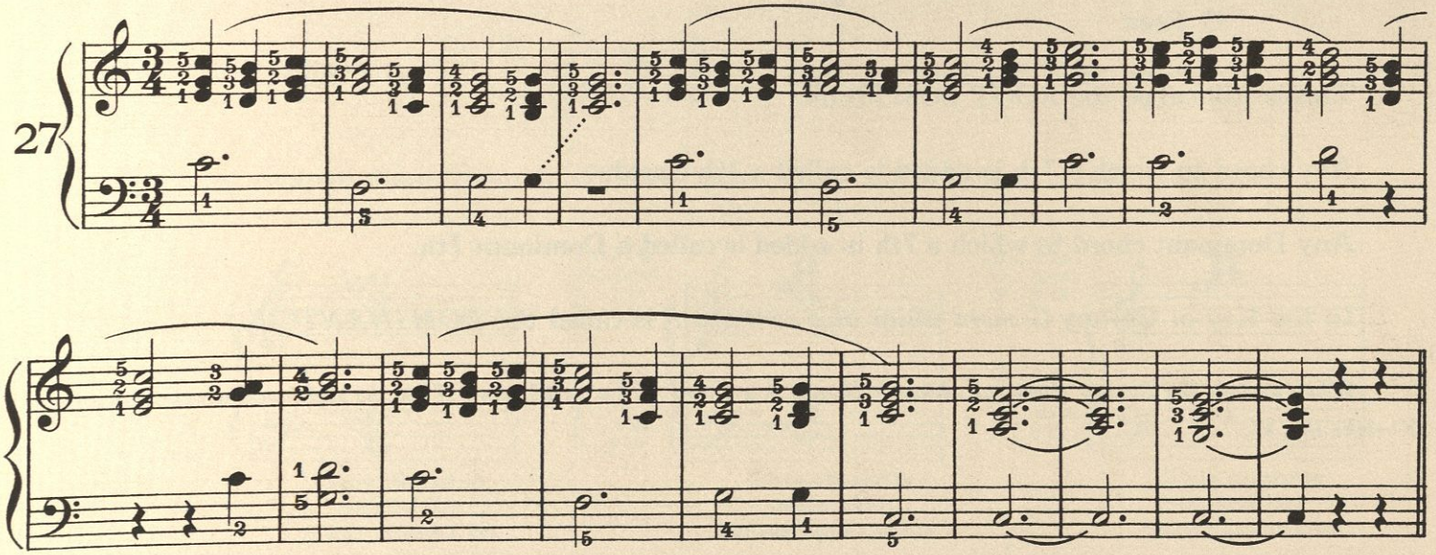
The Majors Visit The Emerald Isle



C, F and G CHORDS

All positions - Right hand

Chapel



Play slowly - pedal each chord

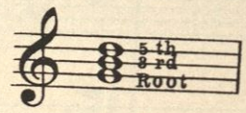
CHORDS OF FOUR TONES

Any TRIAD may be used as a foundation for a chord of four or more tones.

Each NEW TONE that is added is a THIRD higher than the HIGHEST tone of the chord.

The DOMINANT Chord is most often enlarged.

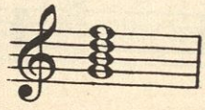
In the KEY OF C major, G's chord is the DOMINANT:

In its original TRIAD form it appears thus: D... 5 th B... 3 rd G... Root 

When we add another tone a THIRD above the highest tone in the chord, the NEW tone is called THE 7th because it is the seventh scale tone up from the ROOT.

Locate the new tone to be played with G's chord, a THIRD above its highest tone.

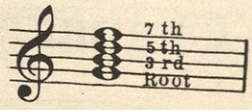
The new tone is F.

Sound the four tones TOGETHER: 

WRITE THEM on a BLACKBOARD or in your NOTE-BOOK

in this way

F—7th
D—5th
B—3rd
G Root

and this way 

This is still called the ROOT POSITION.

Any chord to which a 7th is added is called a 7th chord.

Any Dominant chord to which a 7th is added is called a Dominant 7th.

In the Key of C—any *G chord which also contains F* is called the *DOMINANT 7th.*

When writing the Roman Numeral which indicates this chord add a small seven (7) to the right and above the numeral V—like this V^7.

RECOGNIZING THE ROOT

Root position of the DOMINANT 7th (V^7) Chord
in the KEY OF C MAJOR

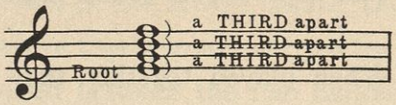
The Root is G.

The 3rd of this chord is a THIRD above the ROOT.

The 5th of this chord is a THIRD higher than the 3rd of this chord.

The 7th of this chord is a THIRD higher than the 5th of this chord.

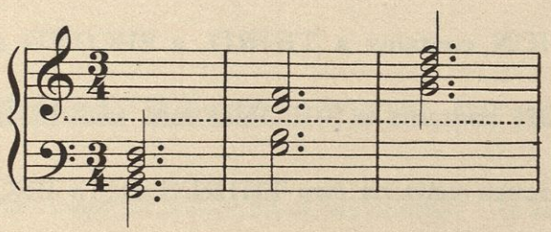
This chord contains three THIRDS, one above the other



The Root is therefore AT THE BOTTOM.

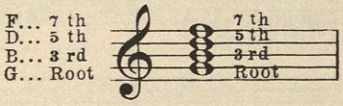
ROOT POSITION

Play two upper notes with RIGHT hand, two lower notes with LEFT hand



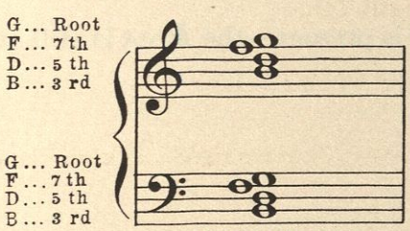
INVERSIONS OF THE DOMINANT 7th CHORD (Built on G)

G's 7th CHORD is:

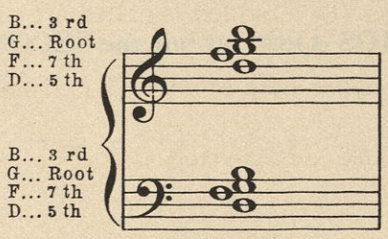


This is called the Root position.

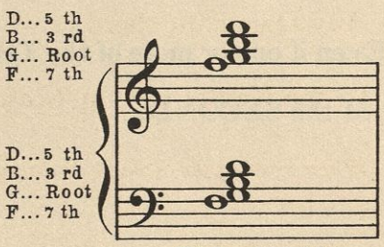
We may arrange these letters in different order but it will still be G's 7th CHORD.



This chord is called the
FIRST INVERSION



This chord is called the
SECOND INVERSION



This chord is called the
THIRD INVERSION

G is the Root in all four positions.

The Root position contains only THIRDS—THE ROOT is AT THE BOTTOM—G.

In the three INVERSIONS we find a new INTERVAL, the SECOND. (F to G is a SECOND.)

The pupil should sound these two tones TOGETHER and notice their appearance on the staff.

When played together, they are always written SIDE BY SIDE (oo) instead of one above the other, as all other intervals appear.

RECOGNIZING THE ROOT (7th Chords)

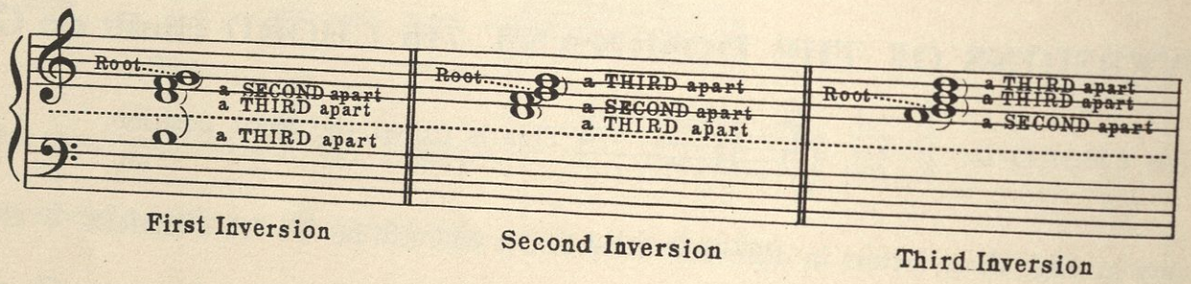
INVERSIONS

The FIRST INVERSION contains two THIRDS and a SECOND.

The SECOND INVERSION contains a THIRD, a SECOND and a THIRD.

The THIRD INVERSION contains a SECOND and two THIRDS.

When any chord of four tones contains two THIRDS and a SECOND the ROOT is ALWAYS AT THE TOP of THE SECOND.



First Inversion Second Inversion Third Inversion

Even if one or more of the THIRDS is left out but the SECOND is present—the Root is still at the TOP of the SECOND.

The pupil can always recognize this chord by the presence of *both G*, the ROOT *and F* the 7th. Sometimes either the 3rd (B) or the 5th (D) is omitted. This is especially true in music written for small hands. Also, for the sake of small hands, the chord is often divided between the two hands—two notes for each hand or one in one hand and the other two or three in the other hand. Whenever this occurs the chord is divided by the space between the staves. The pupil must remember that B and D are really no farther apart than any of the other thirds and he must analyze the chord accordingly. Mainly he must be guided by his knowledge of the keys which make up this chord G, B, D, F— by the presence of G and F in the same chord, or by their appearance on the staff—SIDE BY SIDE—*a SECOND* whose topmost note is *always the ROOT*. By these signs he will know the DOMINANT 7th chord, built on G and belonging to the C scale.

CHORD RESOLUTION (V^7 to I)

The DOMINANT 7th is the most RESTLESS of all chords. It is impossible to play it and leave the piano. The feeling is the same as if we had stopped in the middle of a sentence. It seems to urge us *to go on* and only leaves us satisfied when we follow it with some more restful chord.

It most often LEADS to the TONIC chord.

We will therefore use the DOMINANT 7th and TONIC chords together and find the most MUSICAL WAYS in which one may lead to the other.

THE MUSICAL WAY

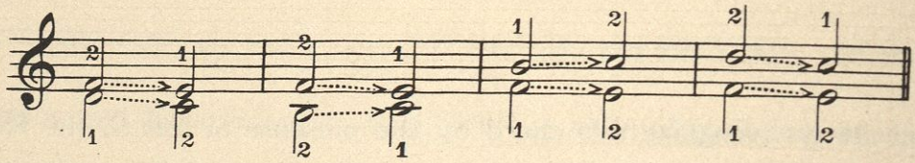
KEY OF C MAJOR—G's 7th CHORD to C CHORD—V^7 to I.

The DOMINANT 7th chord has *four* RESTLESS Tones.

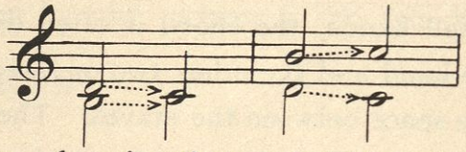
That is the reason it is the most RESTLESS of all chords.

Let us see where they lead.

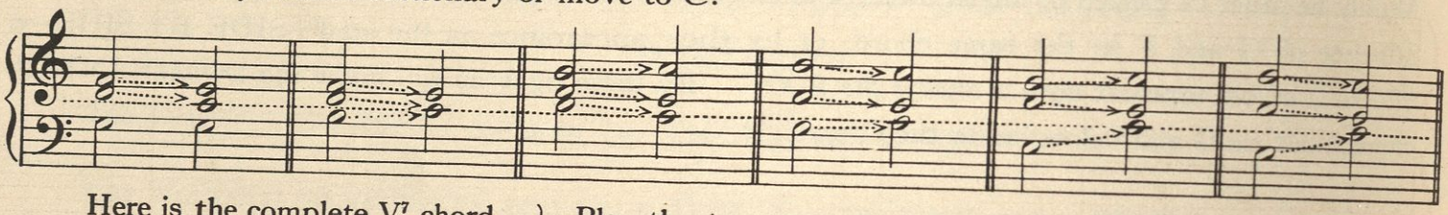
Play these two tones together, notice that each *follows its own inclination*, and that the effect is pleasing.



D and B both lead to C.

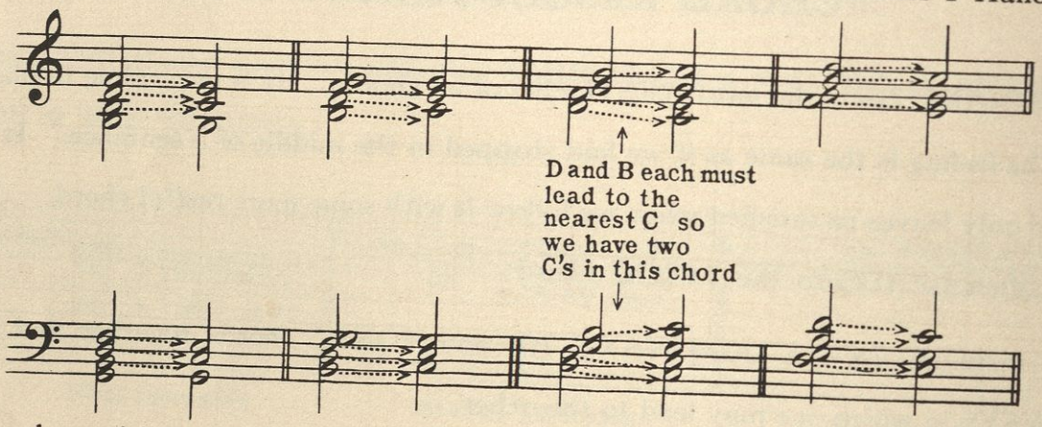


Play these three tones together and notice that each follows its own inclination. G is also in C's chord, so it may remain stationary or move to C.



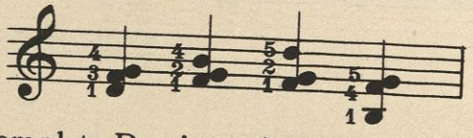
Here is the complete V^7 chord on both clefs.

Play the two upper notes with the RIGHT Hand.
Play the two lower notes with the LEFT Hand.

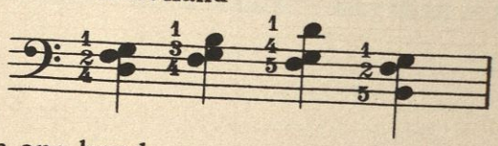


These are the positions you will meet when three tones of this chord are played in one hand.

Right hand



Left hand



The complete Dominant 7th chord is seldom used in one hand.

In the following pieces: Remember the letters that make up G's 7th chord—G B D F.

Remember if there is a SECOND—that the Root is AT THE TOP of the SECOND.

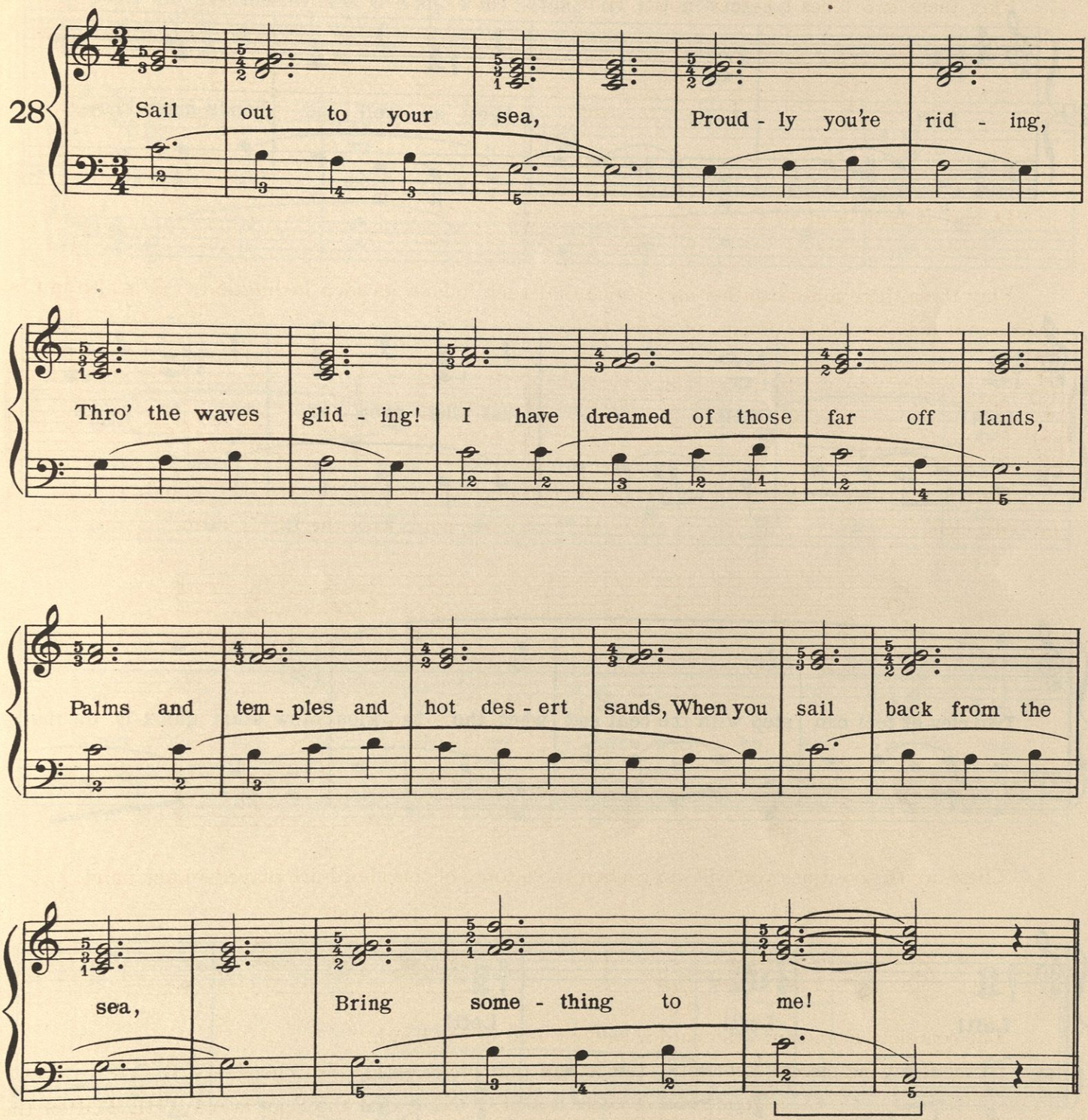
Place the numeral V^7 above or below each Dominant Seventh chord.

The pupil may place the numerals I, IV, V and V^7 above or below the chords in the following pieces.

DOMINANT SEVENTH (V^7) CHORD (built on G)

Two positions - Right hand

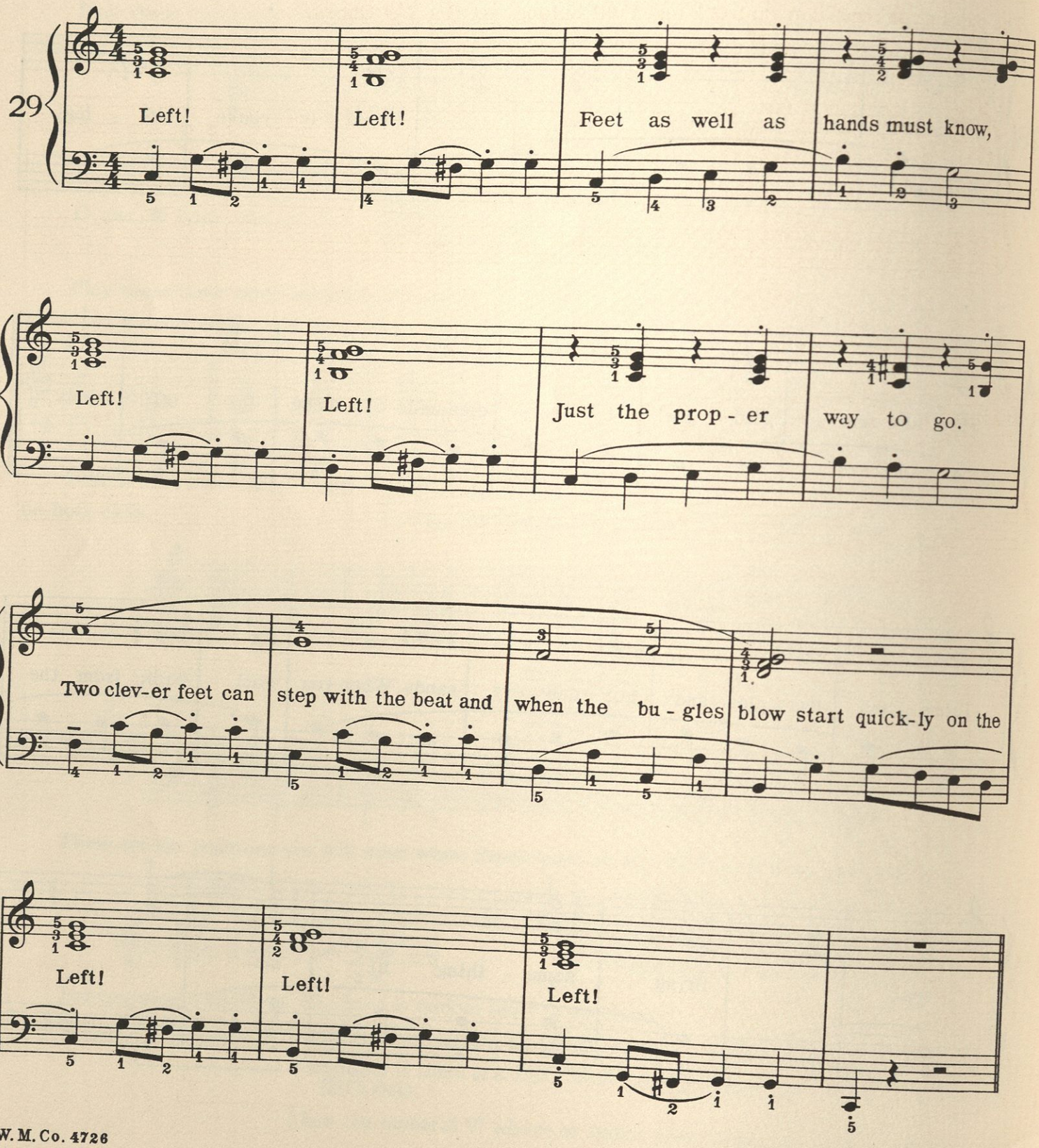
To A Ship



DOMINANT SEVENTH (V^7) CHORD (built on G)

Two positions - Right hand

Left! Left!

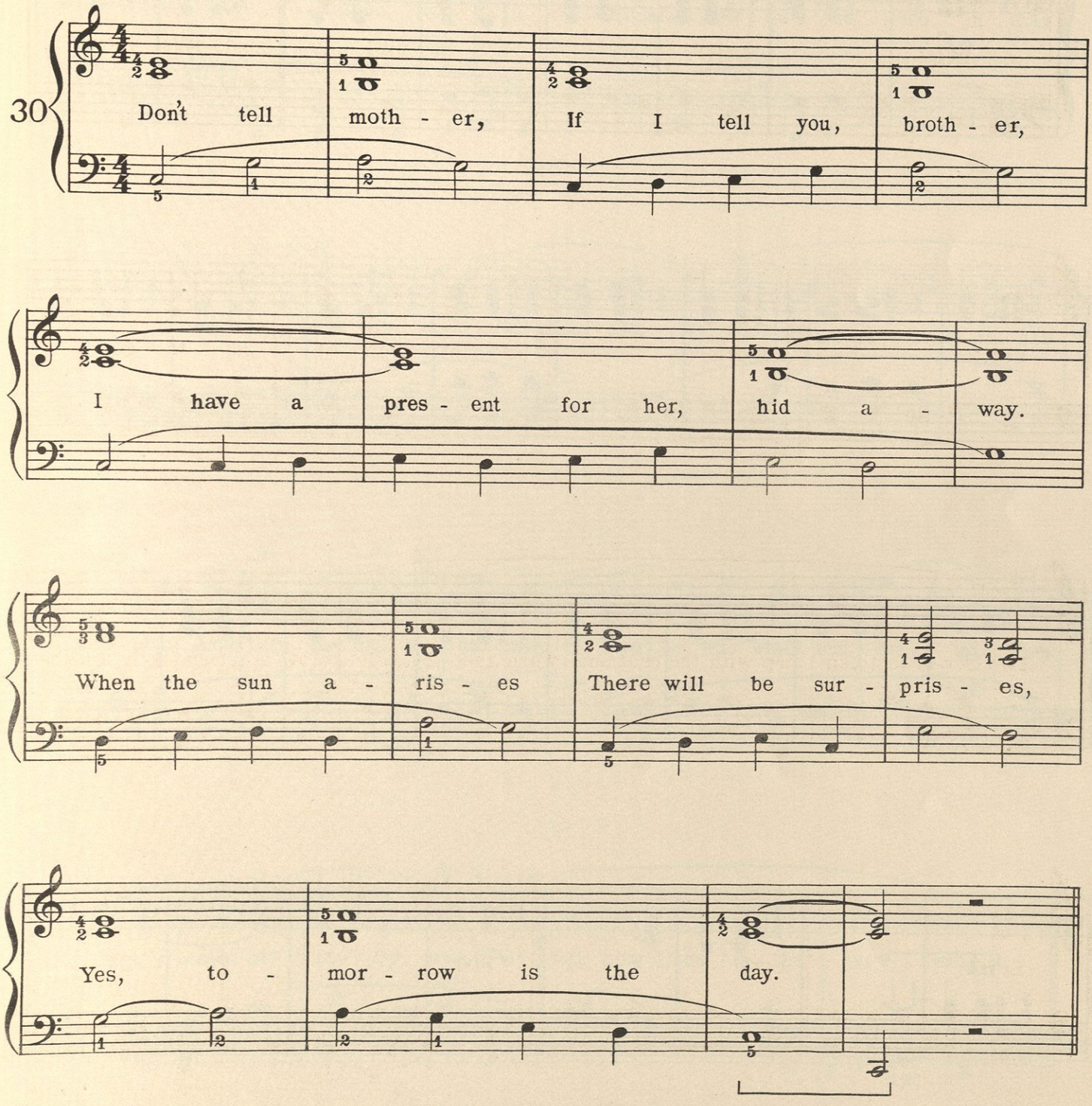


DOMINANT SEVENTH (V^7) CHORD (built on G)

One position - Right hand

Birthday Secrets

In this position there are neither THIRDS nor SECONDS to guide the pupil.
B and F are in the RIGHT hand G is in the LEFT hand.
The pupil must remember that G B and F all belong to G's 7th Chord.
B moves to C - F moves to E.

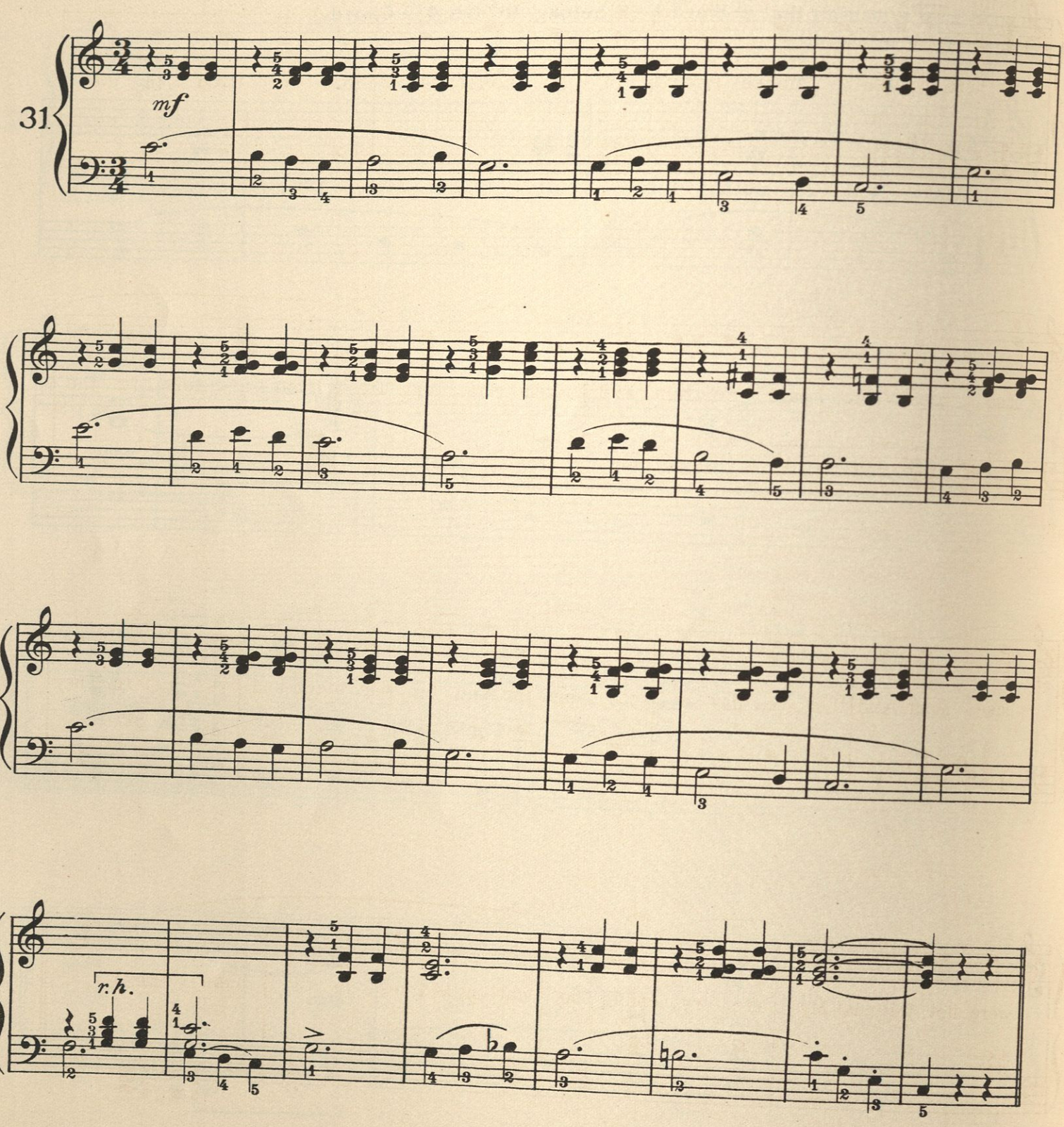


DOMINANT SEVENTH (V^7) CHORD (built on G)

Five positions - Right Hand

The THREE MAJORS Attend

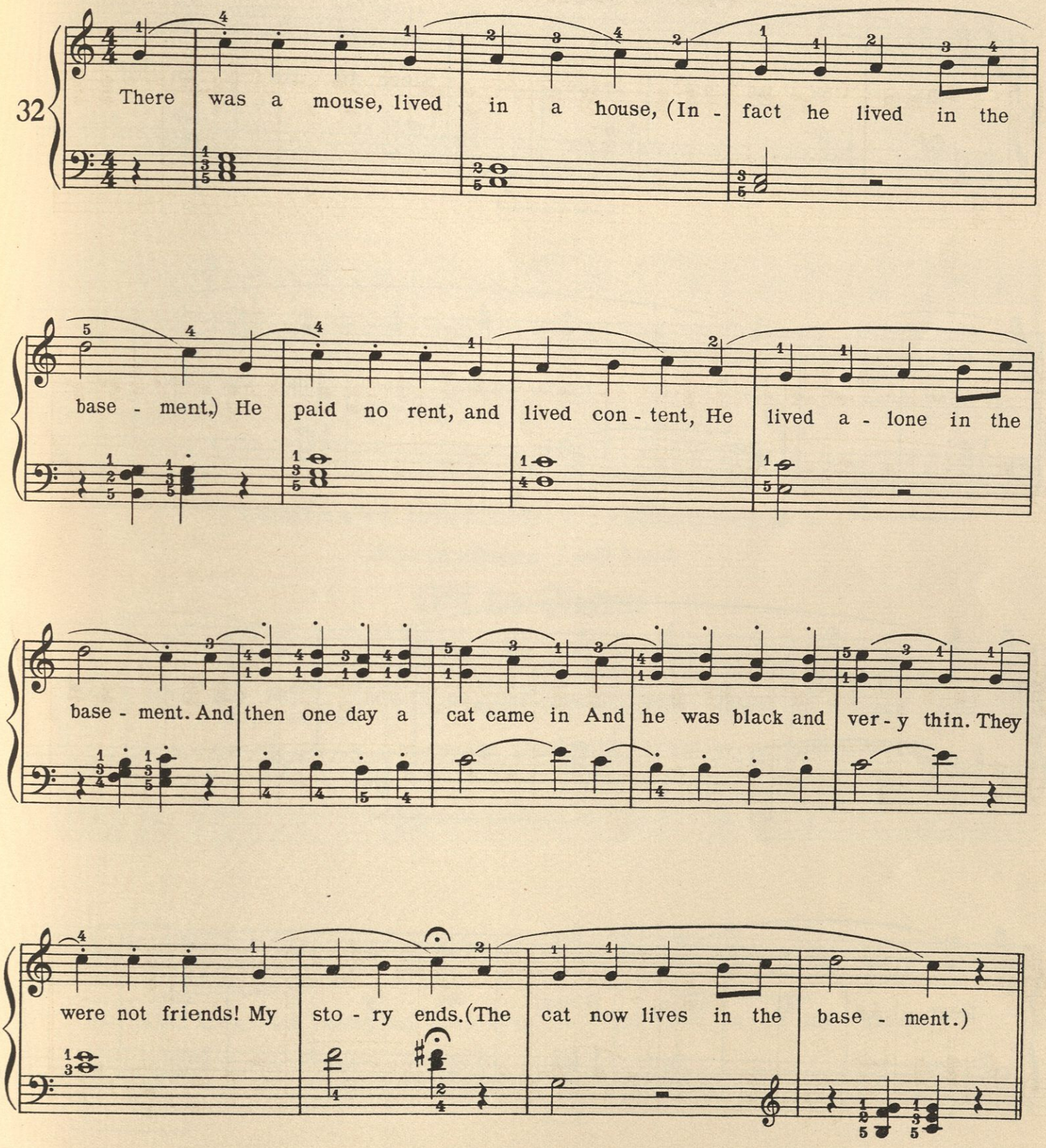
The Colonel's Ball



DOMINANT SEVENTH (V^7) CHORD (built on G)

Two positions - Left hand

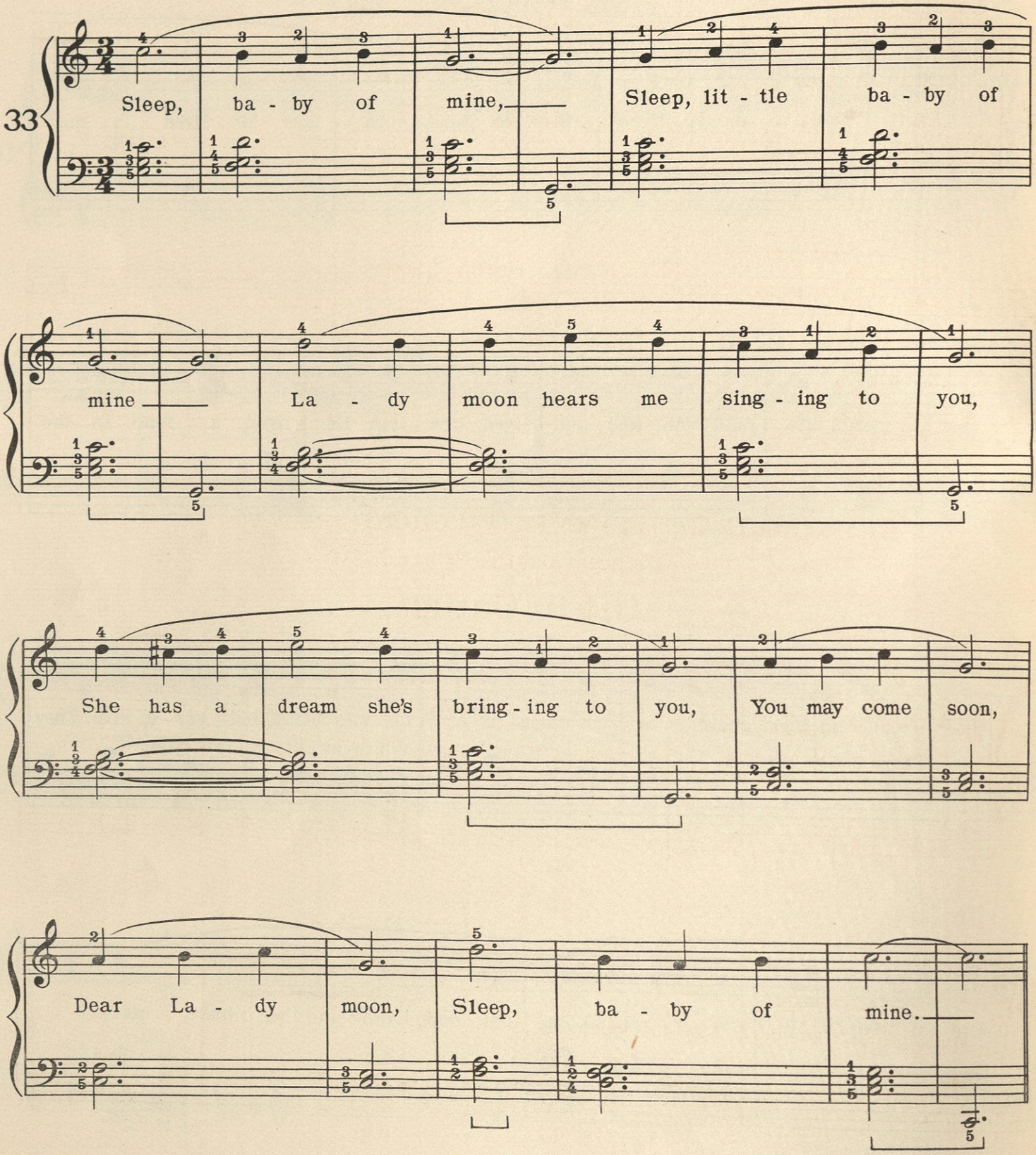
A Tragedy



DOMINANT SEVENTH (V^7) CHORD (built on G)

Three positions - Left hand

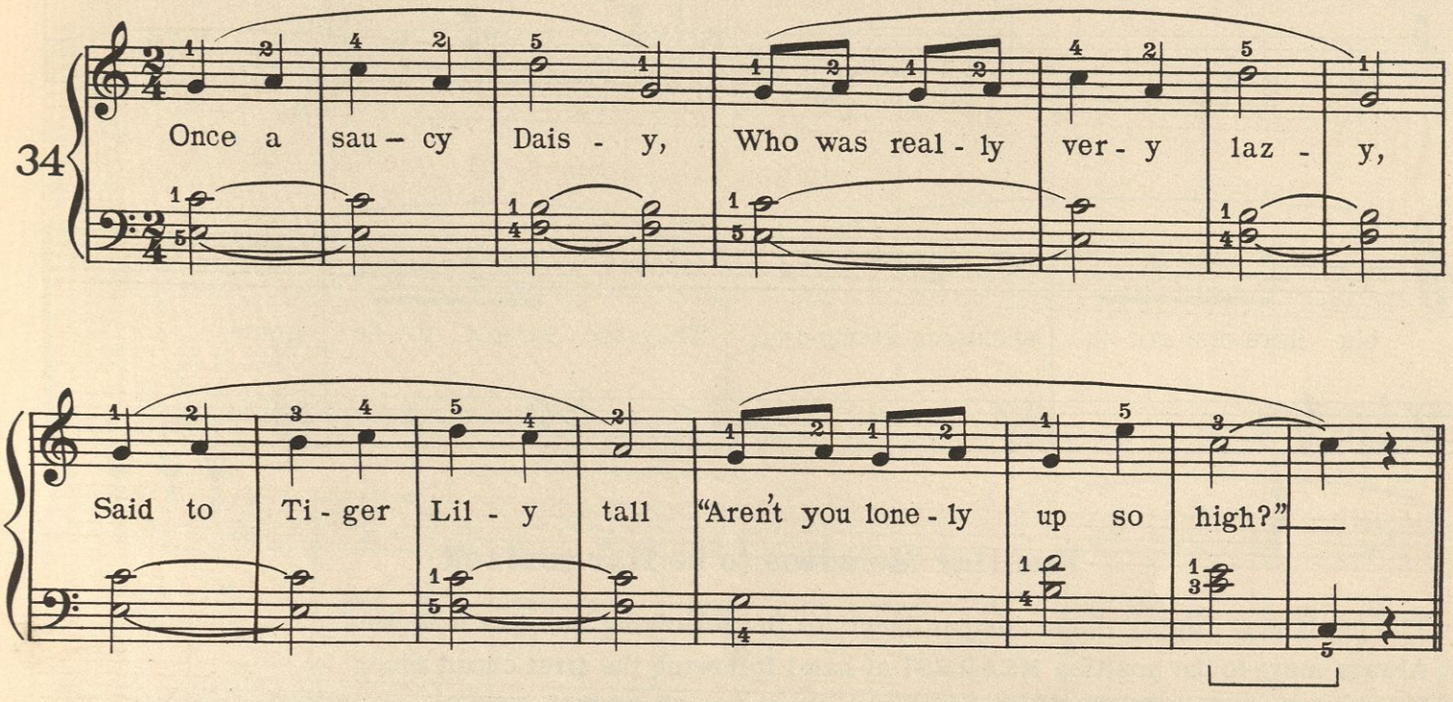
Baby of Mine



DOMINANT SEVENTH (V^7) CHORD (built on G)

Two positions - Left hand

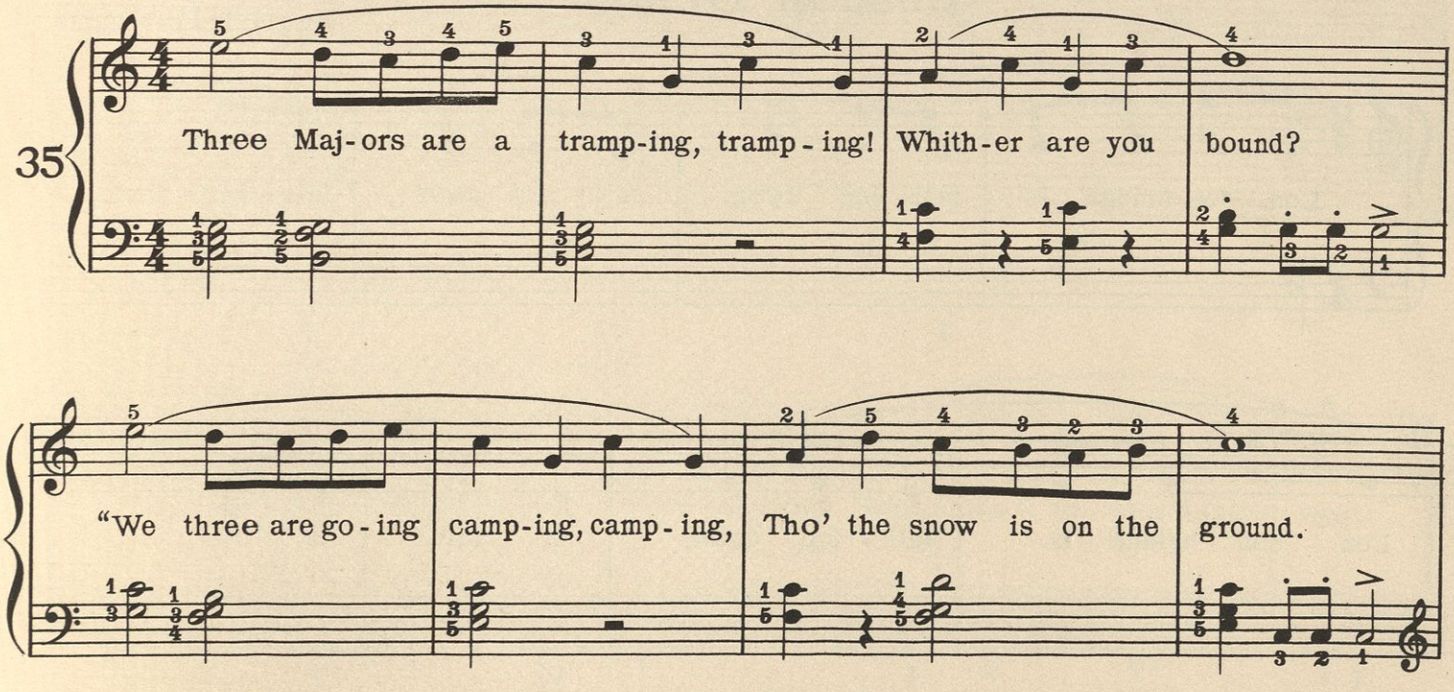
The Lazy Daisy

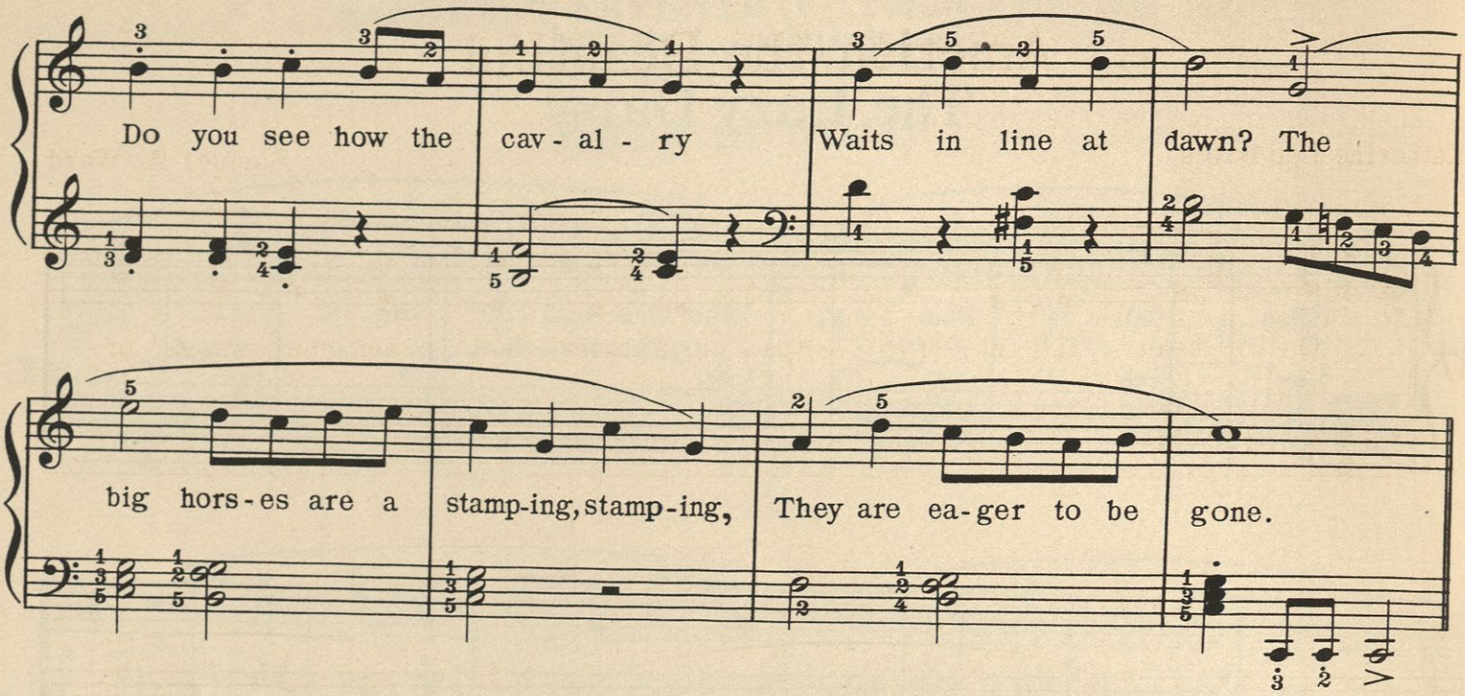


DOMINANT SEVENTH (V^7) CHORD (built on G)

Five positions - Left hand

Off to Camp





Familiar Melodies to be Harmonized

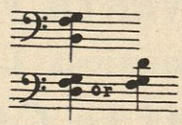
The pupil may supply the accompaniments to the following familiar melodies.

Always move to the position NEAREST at hand following the first chord given.

In using the DOMINANT 7th chord always use the position that OMITS the NOTE played IN THE MELODY.

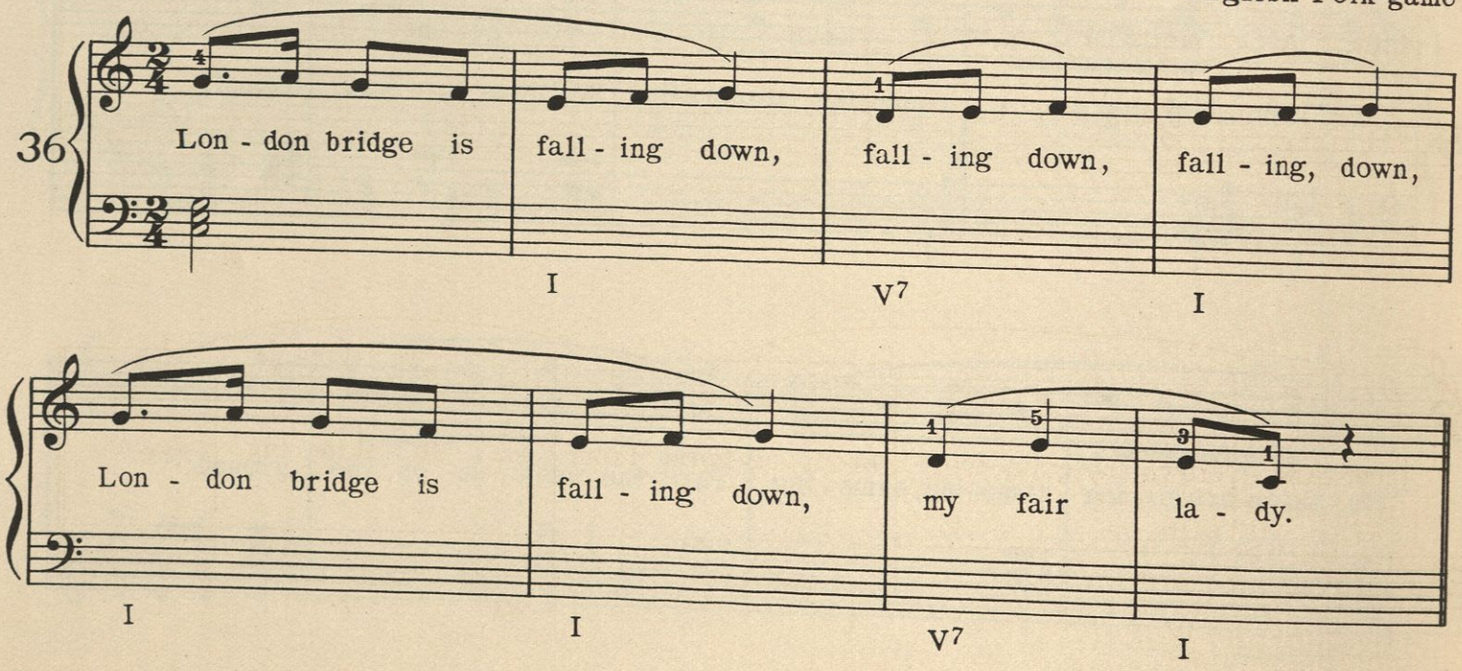
If D is in the melody use the chord B F G

If B is in the melody use the chord D F G



London Bridge

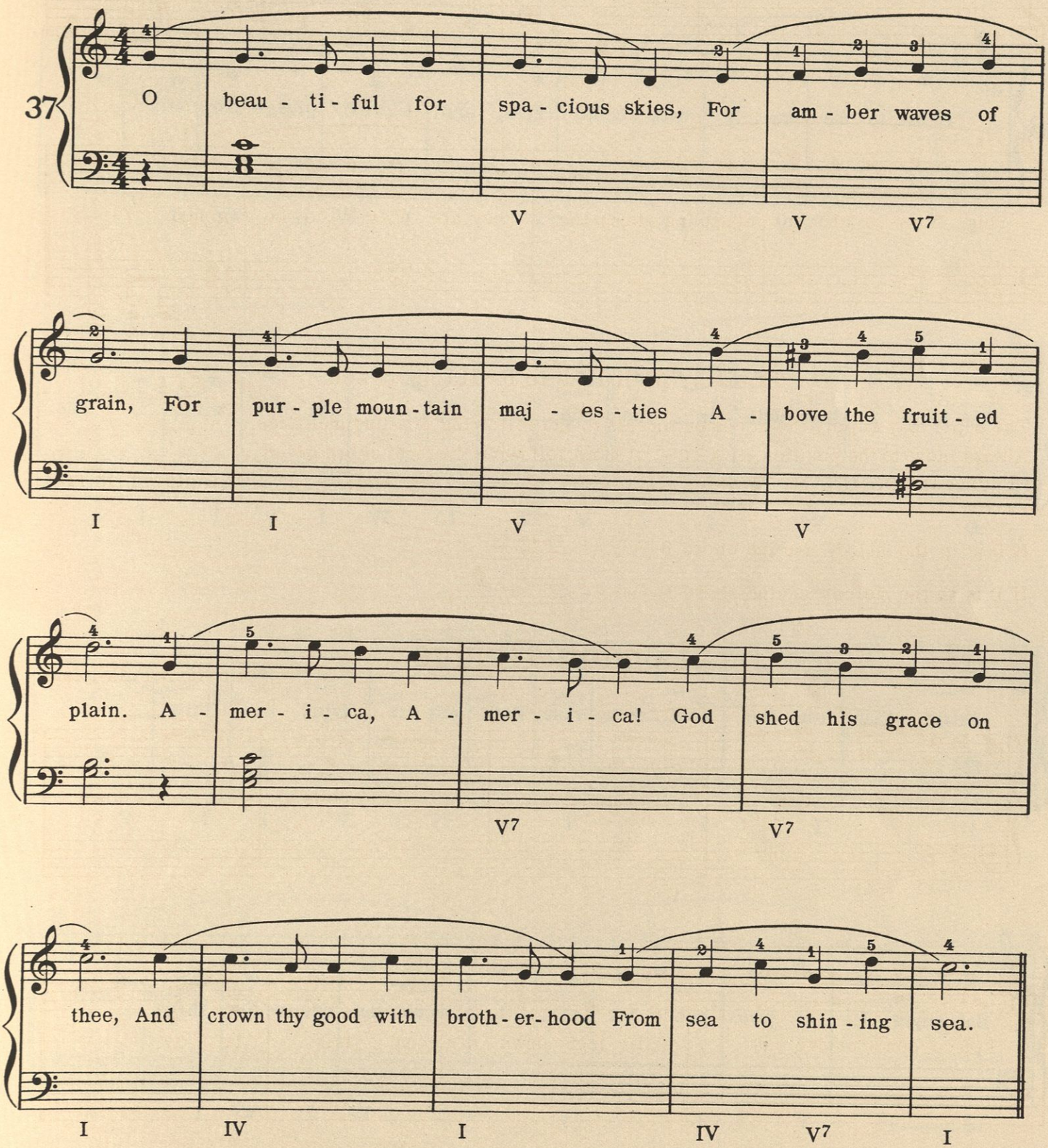
English Folk-game



America, the Beautiful

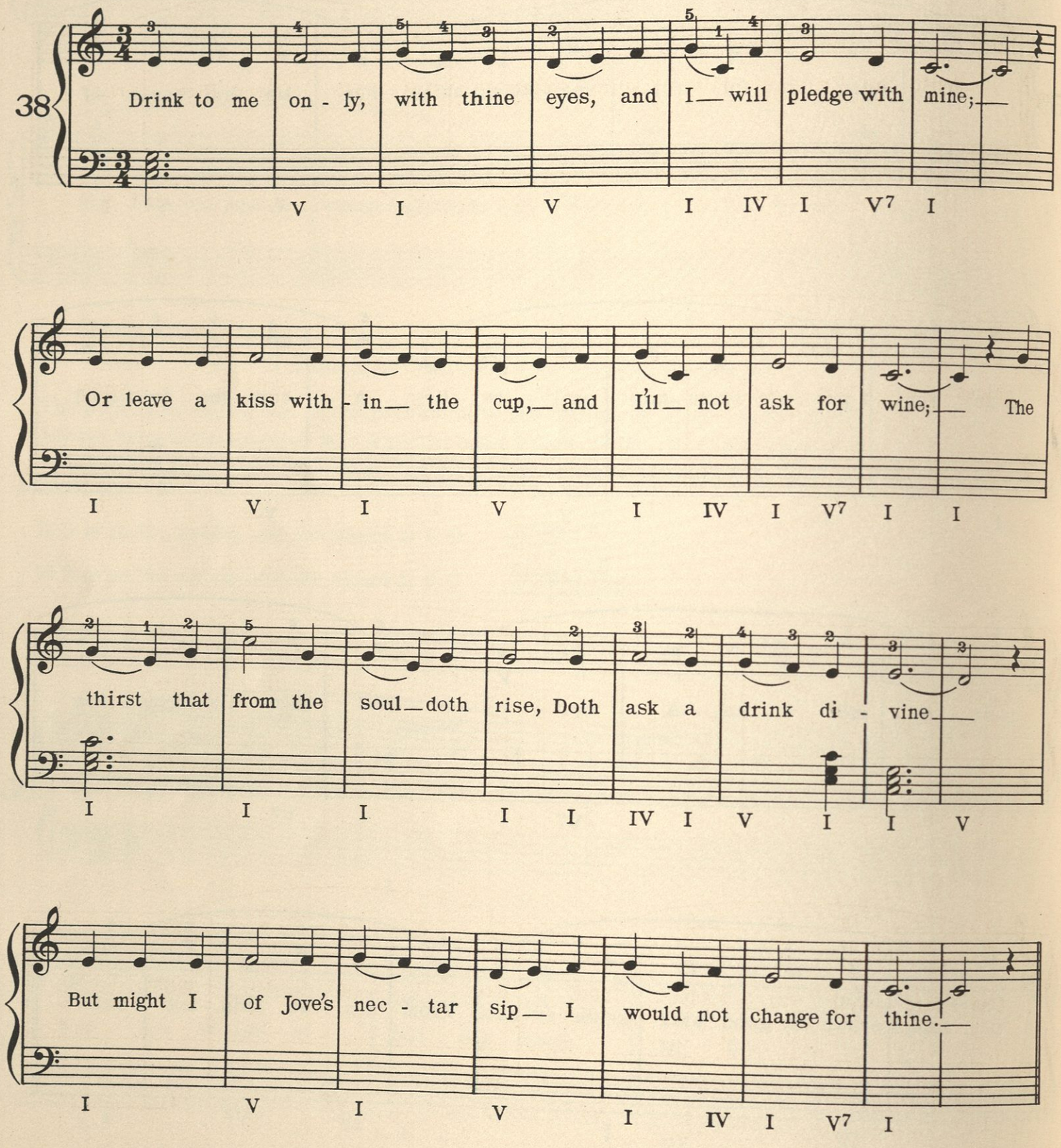
Katherine Lee Bates

Samuel A. Ward



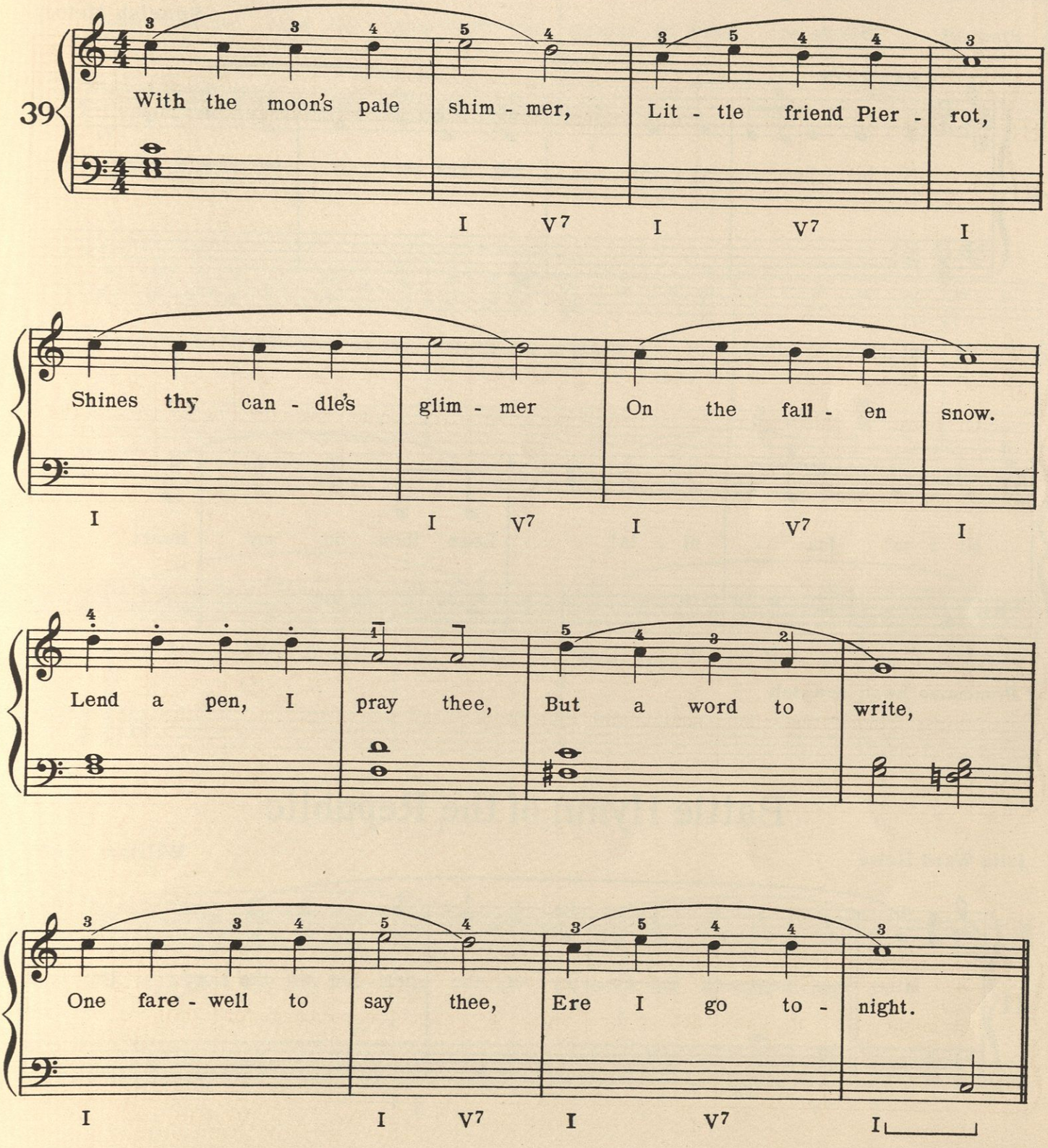
Drink To Me Only With Thine Eyes

Old English air



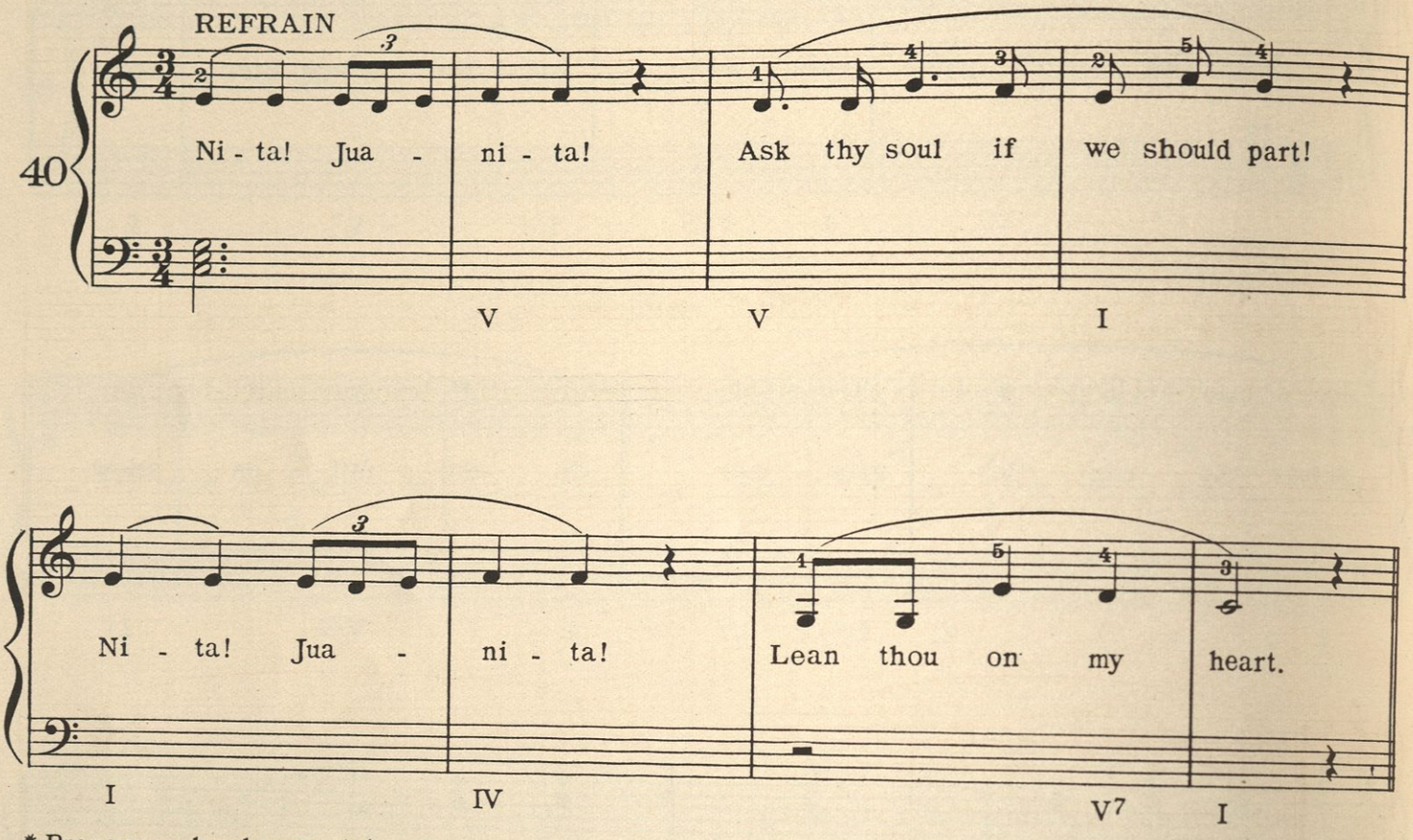
At Pierrot's Door

Jean Baptiste de Lully
French folk-song



* Juanita

Spanish Melody

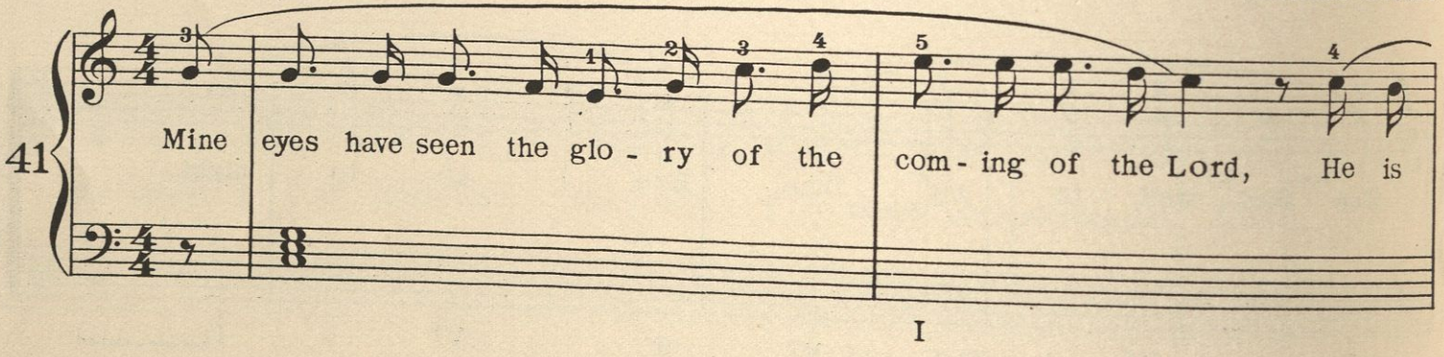


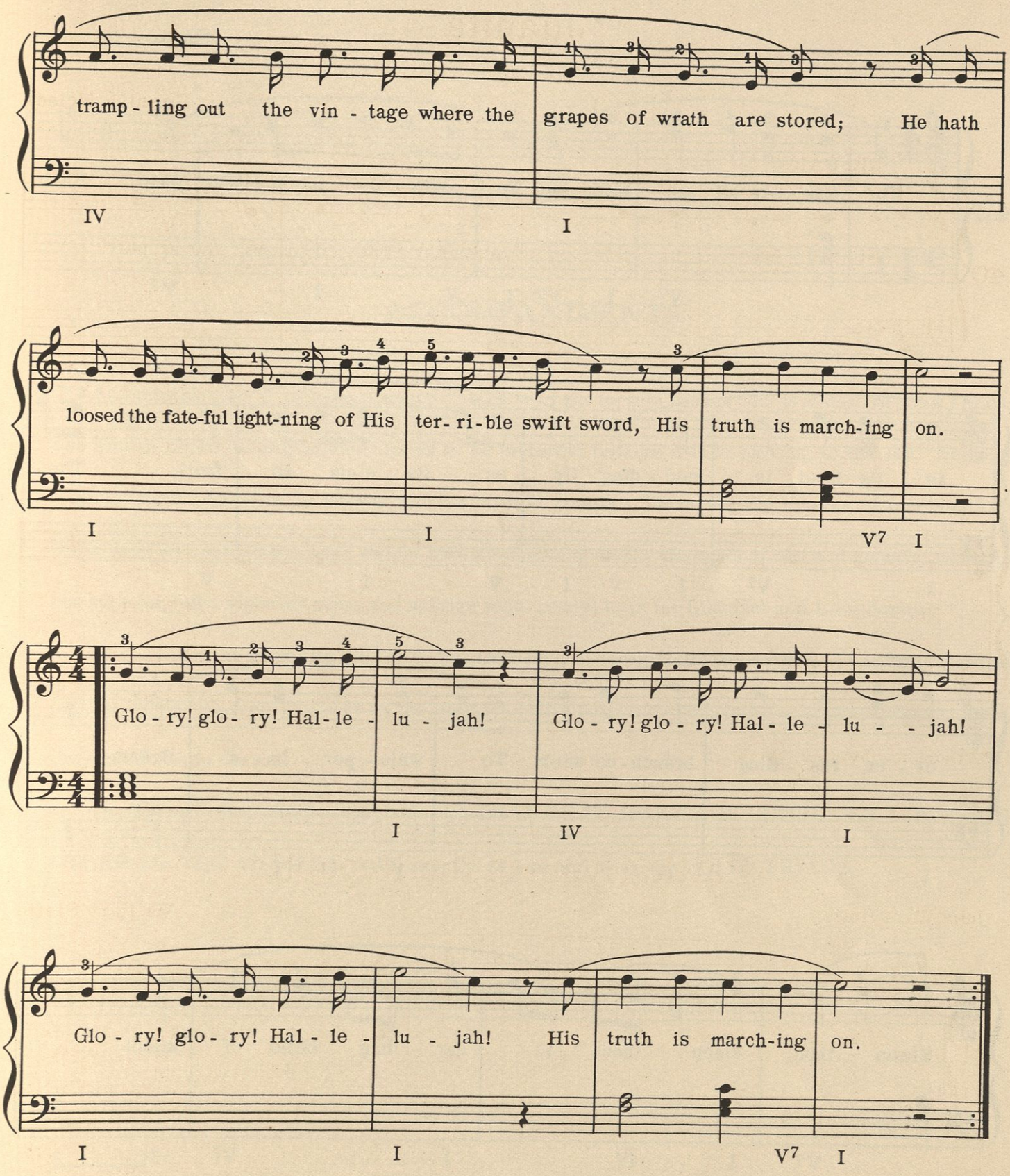
* Pronounce hwah-nee-tah

Battle Hymn of the Republic

Julia Ward Howe

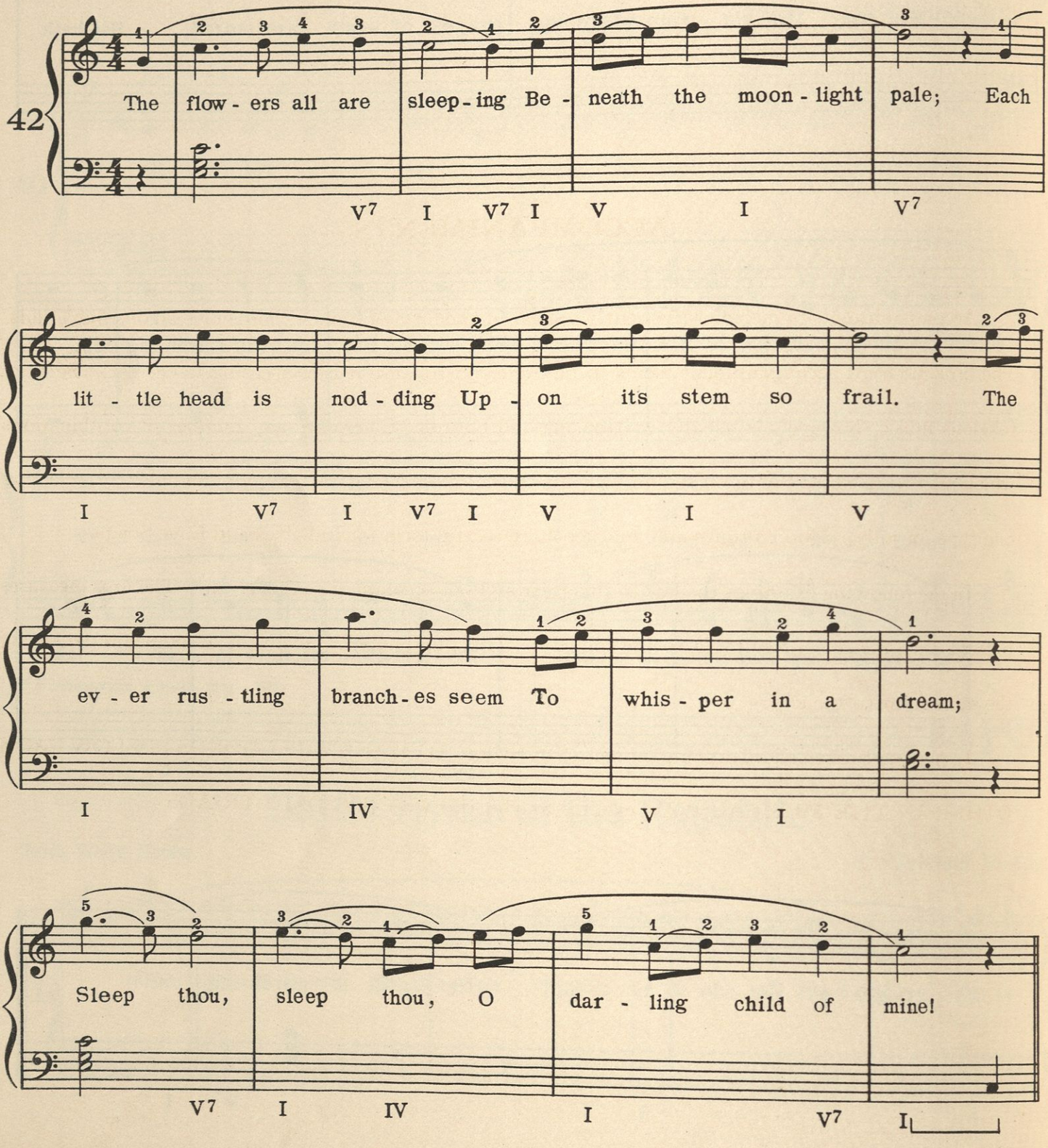
William Steffe




tramp - ling out the vin - tage where the grapes of wrath are stored; He hath
IV I
loosed the fate-ful light-ning of His ter- ri-ble swift sword, His truth is march-ing on.
I I V7 I
Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le - lu - - jah!
I IV I
Glo - ry! glo - ry! Hal - le - lu - jah! His truth is march-ing on.
I I V7 I

The Sandman

German folk-song



ACCOMPANIMENTS

Accompaniments to melodies frequently appear in the form of broken chords instead of solid Triads. The broken chord accompaniment seems to be preferred because it is so pleasing to the ear. Solemn, religious music, however, is usually written in solid chords. There are any number of combinations which may be used, so the pupil should base his choice upon the character of text and melody, selecting one type for jolly, vigorous tunes and another more restful form for Lullabies and Love Songs.

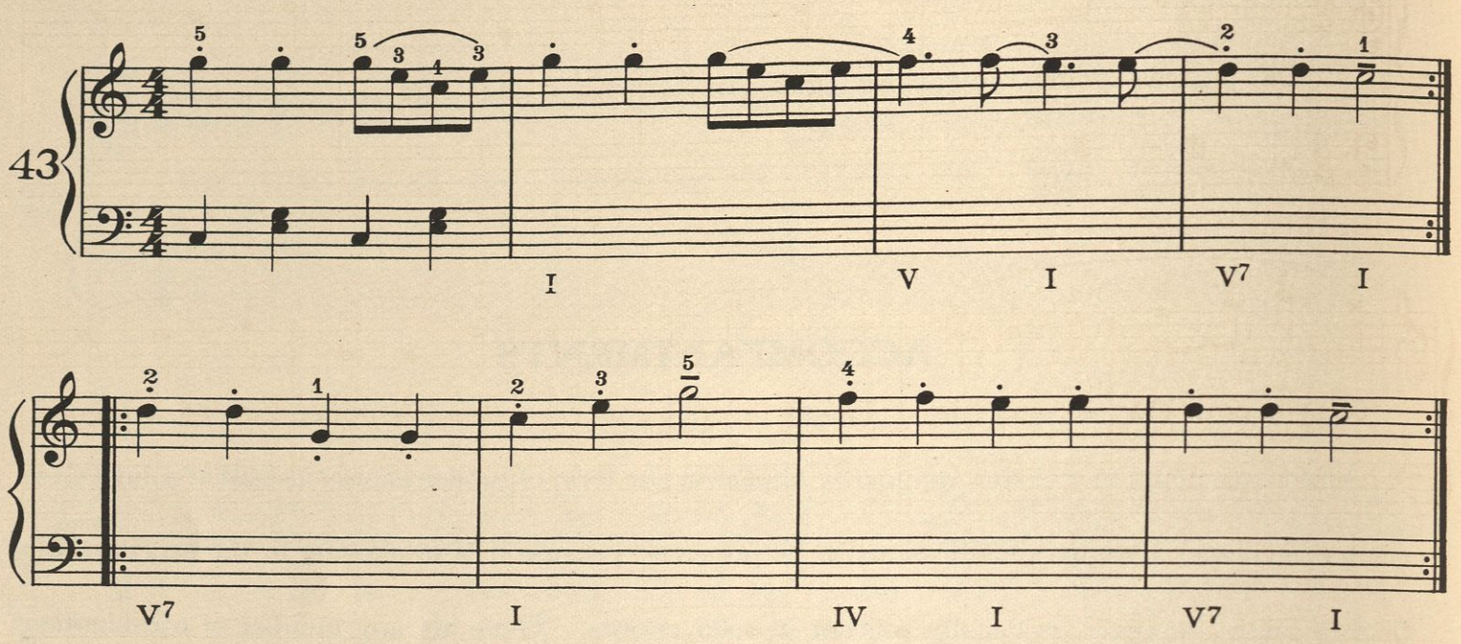
In the following examples the key to this freer style of accompaniment is given. The first measures present an arrangement suitable to the melody. The pupil may complete the accompaniment, using the same form to the end.

In playing broken chord accompaniments BE SURE TO MAKE THE CHORDS FOLLOW EACH OTHER IN THE MUSICAL WAY exactly as you did with the SOLID TRIADS.

BROKEN CHORD ACCOMPANIMENTS

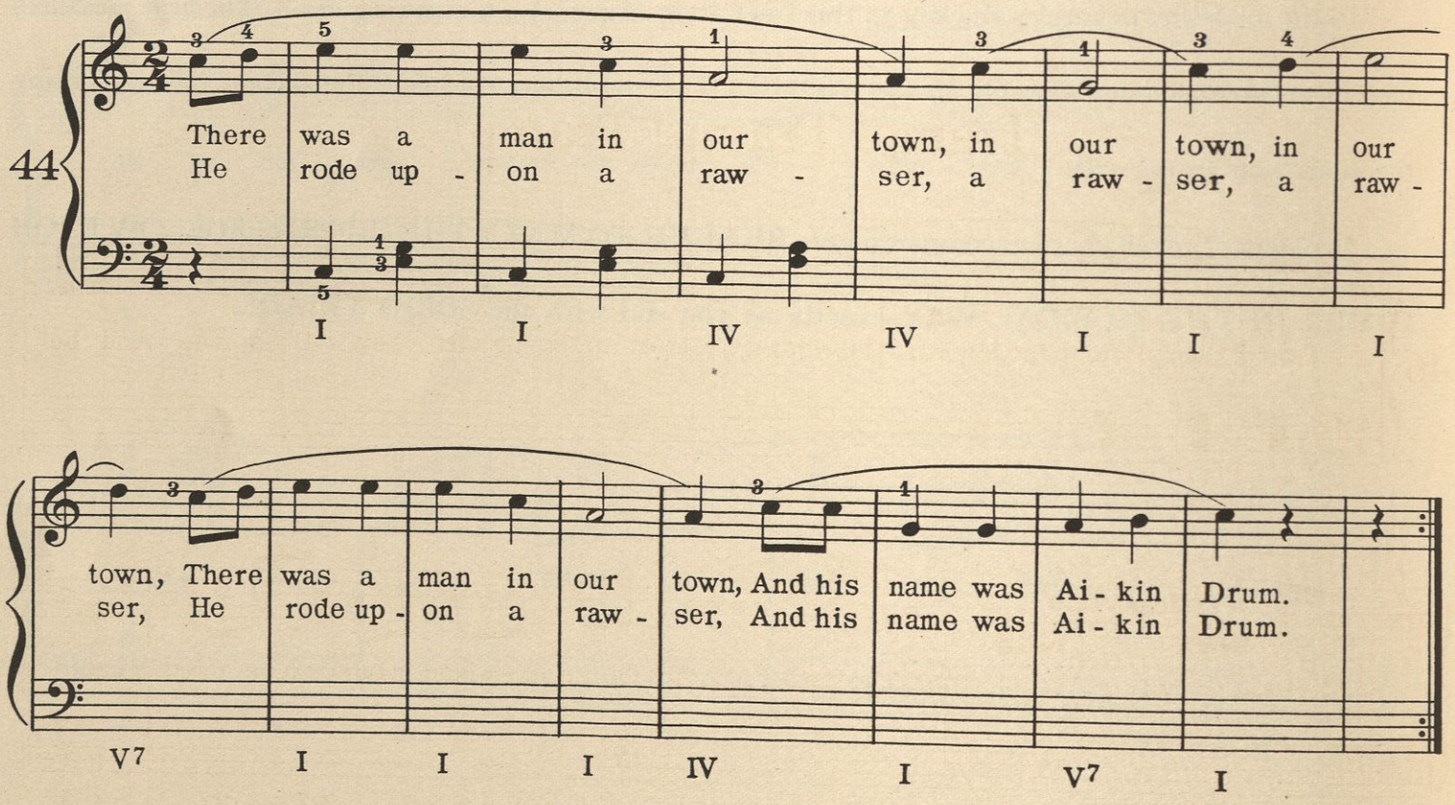
Shoemaker's Dance

Danish folk-tune



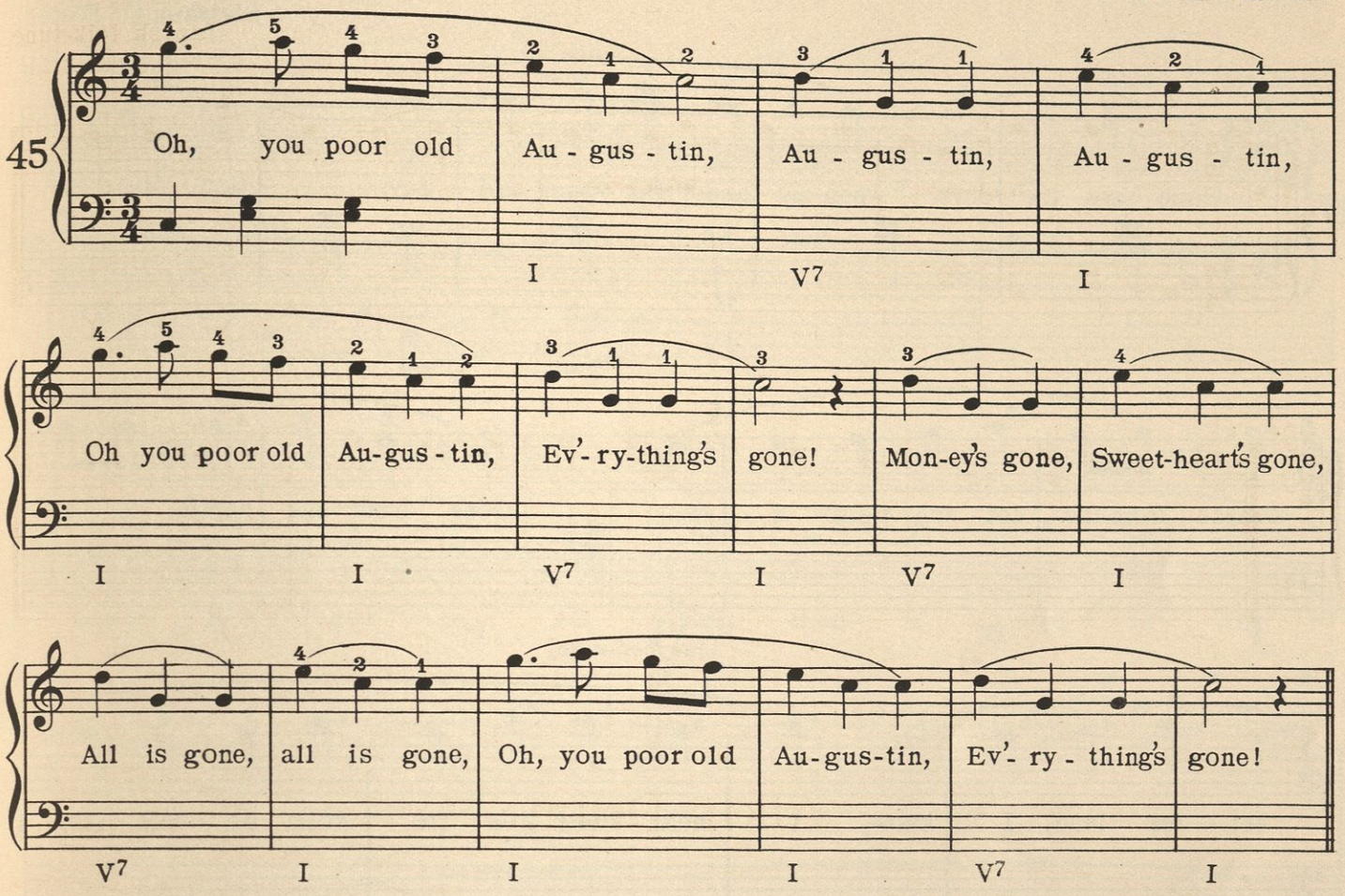
Aikin Drum

English tune



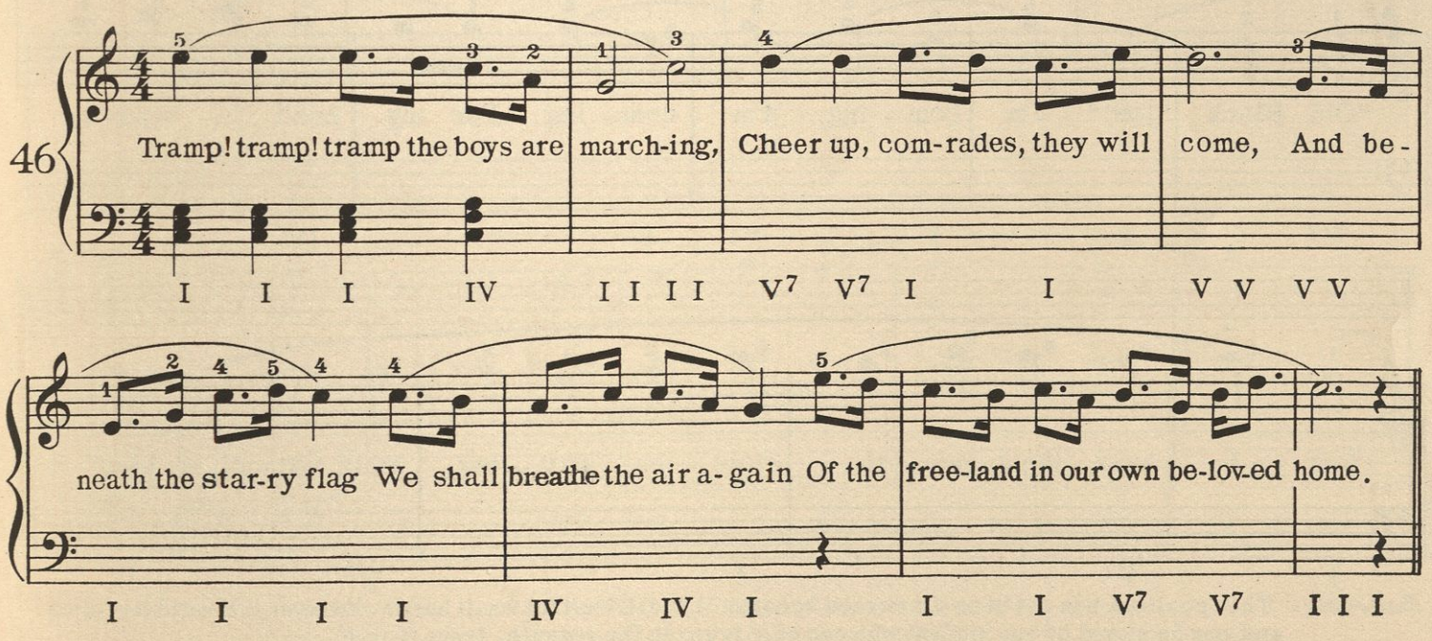
Augustin

German folk-tune



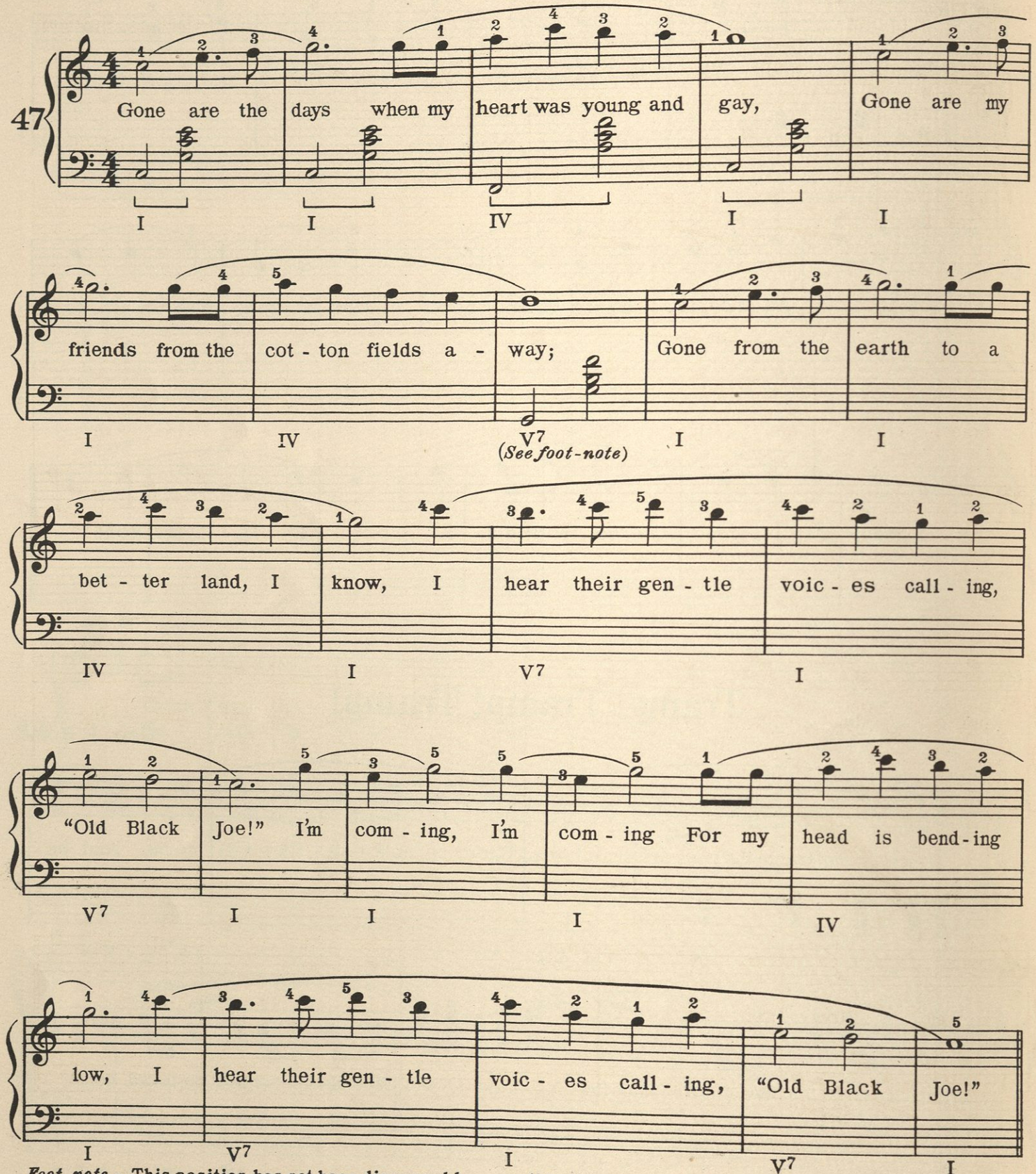
Tramp! Tramp! Tramp!

Geo. F. Root



Old Black Joe

Stephen C. Foster

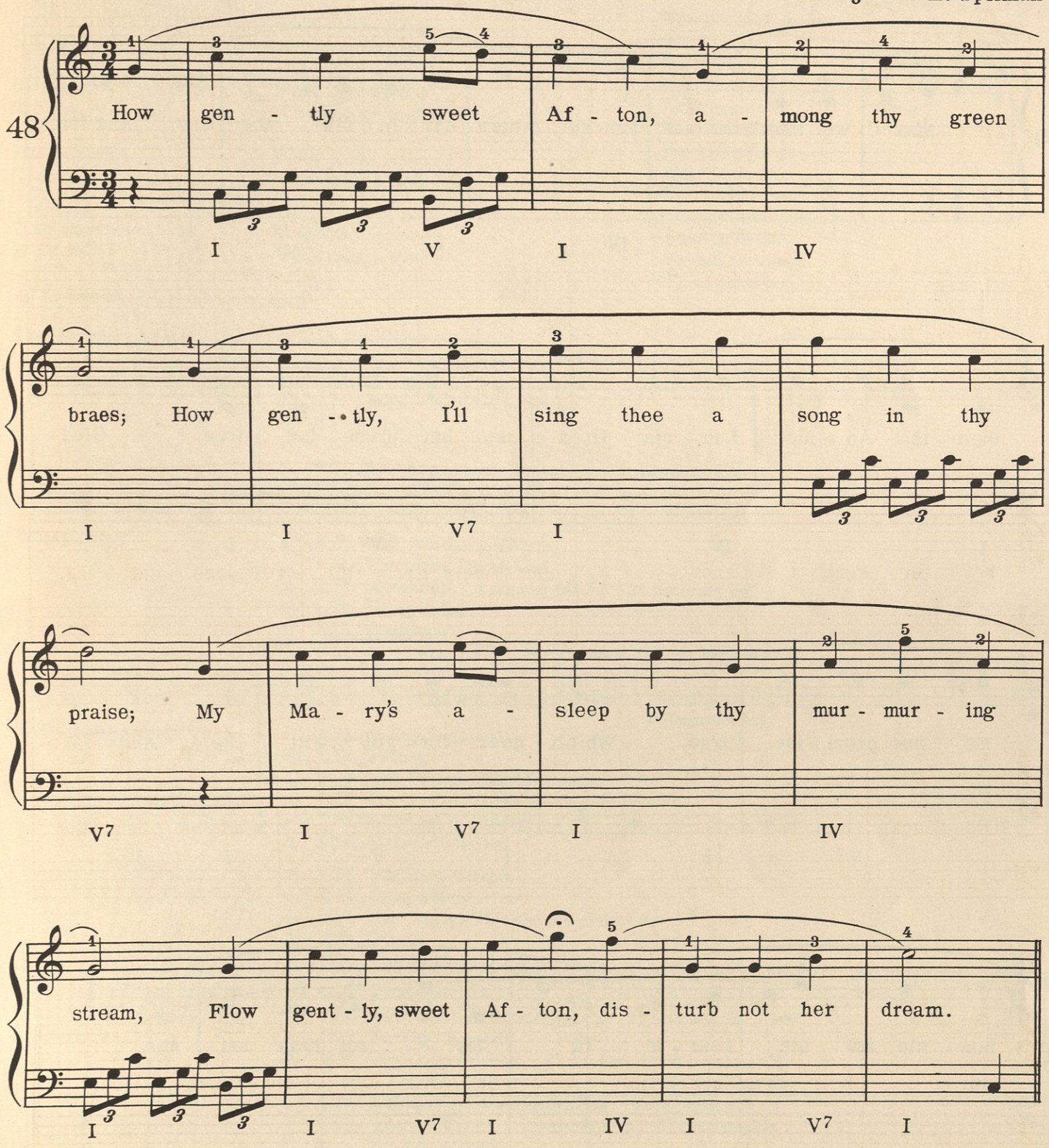


Foot-note = This position has not been discussed because it is difficult for small hands - However it is used very often and may be played by any student who can easily reach the seventh, from G to F.

Flow Gently, Sweet Afton

Robert Burns

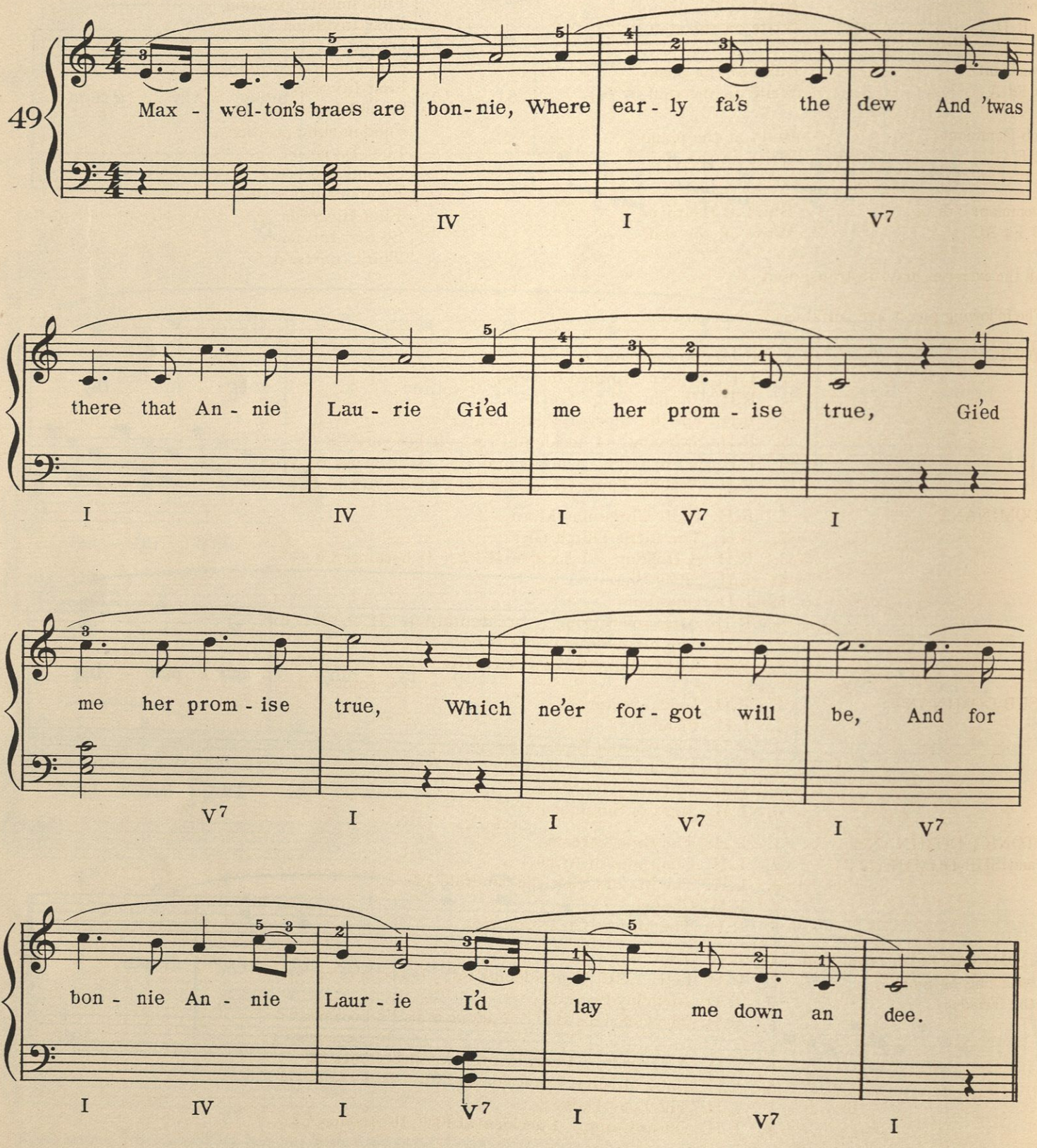
James E. Spilman



Annie Laurie

William Douglass

Lady John Scott



KEY OF G MAJOR

In the section "THE 3 MAJOR TRIADS" (page 14) we located the Roots of the three major triads in the Key of G. They were G, C and D. G's chord is the Tonic chord. D's chord is the Dominant chord. C's chord is the Sub-Dominant chord. The pupil should study them with the *same care* and in the *same order.*

Tonic G B D	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
Dominant D F♯ A	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
Sub-Dominant C E G	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
Dominant 7th D F♯ AC	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion Third Inversion

All the exercises may be transposed.

The following pieces are suitable for transposition.

TONIC

1. R.H. Downstream
2. L.H. Fifteen Minutes to Seven
3. R.H. Charlie
4. L.H. For the Glory of Alma Mater
5. R.H. Swinging. 1 accidental F♯. It becomes C♯
6. L.H. Off to Drill. 1 accidental E♭. It becomes B♭
7. R.H. Nesting Time. 1 accidental F♯. It becomes C♯

DOMINANT

1. R.H. Hail! Christmas Morn
2. L.H. The Little Dutch Girl
3. R.H. A Holiday. 1 accidental F♯. It becomes C♯
4. L.H. Silver Ships
5. L.H. Questions
6. R.H. After the Storm. 1 accidental F♯. It becomes C♯
7. L.H. The First Flight
8. R.H. The Child and the Honey Bee. 1 accidental F♯ It becomes C♯

SUB-DOMINANT

1. R.H. Indian Summer
2. L.H. Fishing
3. R.H. The Church Bell's Message
4. L.H. He Loves Me—He Loves Me Not
5. R.H. Lady-In-The-Moon
6. L.H. Signs of Summer

TONIC, DOMINANT, and SUB-DOMINANT

1. L.H. The Busy Stream
2. L.H. Comrades in Arms
3. L.H. The Majors Visit the Emerald Isle
4. R.H. Chapel
5. R.H. The Majors Go A-Courting

DOMINANT 7th combined with one or more of the Triads

1. L.H. To a Ship
2. R.H. Left! Left! 1 accidental F♯. It becomes c♯
3. R.H. Birthday Secrets
4. R.H. The Colonel's Ball. 2 accidentals F♯ becomes C♯ B♭ becomes F♮
5. L.H. A Tragedy. 1 accidental F♯. It becomes C♯
6. L.H. Baby of Mine. 1 accidental C♯. It becomes G♯
7. L.H. The Lazy Daisy
8. L.H. Off to Camp. 1 accidental F♯. It becomes C♯

Also all the "Familiar Melodies to be Harmonized" and those included under "Accompaniments".

KEY OF F MAJOR

In the section "The 3 MAJOR TRIADS" (page 14) we located the Roots of the three major triads in the Key of F. They were F, B♭ and C. F's chord is the Tonic Chord. C's chord is the Dominant chord. B♭'s chord is the Sub-Dominant chord. The pupil should study them with the *same care* and in the *same order*.

TONIC F A C	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
DOMINANT C E G	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
SUB-DOMINANT B♭ D F	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion
DOMINANT 7th C E G B♭	Build at the piano Write on the staff	Fundamental position First Inversion Second Inversion Third Inversion

All the exercises may be transposed.

The following pieces are suitable for transposition:

TONIC

1. R.H. Downstream
2. L.H. Fifteen Minutes to Seven
3. R.H. Charlie
4. L.H. For the Glory of Alma Mater
5. R.H. Swinging. 1 accidental F♯. It becomes B♮
6. L.H. Off to Drill. 1 accidental E♭. It becomes A♭
7. R.H. Nesting Time. 1 accidental F♯. It becomes B♮

DOMINANT

1. R.H. Hail! Christmas Morn
2. L.H. The Little Dutch Girl
3. R.H. A Holiday. 1 accidental F♯. It becomes B♮
4. L.H. Silver Ships
5. L.H. Questions
6. R.H. After the Storm. 1 accidental F♯. It becomes B♮
7. L.H. The First Flight
8. R.H. The Child and the Honey-Bee. 1 accidental F♯ It becomes B♮

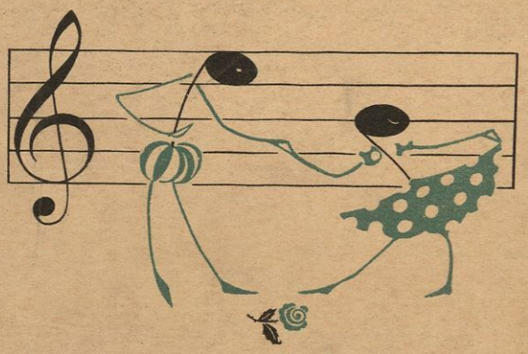
SUB-DOMINANT

1. R.H. Indian Summer
2. L.H. Fishing
3. R.H. The Church Bells' Message
4. L.H. He Loves Me—He Loves Me Not
5. R.H. Lady-in-The-Moon
6. L.H. Signs of Summer

TONIC, DOMINANT and SUB-DOMINANT

1. L.H. The Busy Stream
2. L.H. Comrades in Arms
3. L.H. The Majors Visit the Emerald Isle
4. R.H. Chapel
5. R.H. The Majors Go A-Courting

DOMINANT 7th combined with one or more of the triads

1. R.H. To a Ship
2. R.H. Left! Left! 1 accidental F♯. It becomes B♮
3. R.H. Birthday Secrets
4. R.H. The Colonels' Ball. 2 accidentals. F♯ becomes B♮ B♭ becomes E♭
5. L.H. A Tragedy. 1 accidental F♯. It becomes B♮
6. L.H. Baby of Mine. 1 accidental C♯. It becomes F♯
7. L.H. The Lazy Daisy
8. L.H. Off to Camp. 1 accidental F♯. It becomes B♮

Also all the "Familiar Melodies to be Harmonized" and those included under "Accompaniments".